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MIDWEST Open Air Museums MAGAZINE

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Interpretive Styles & Living History

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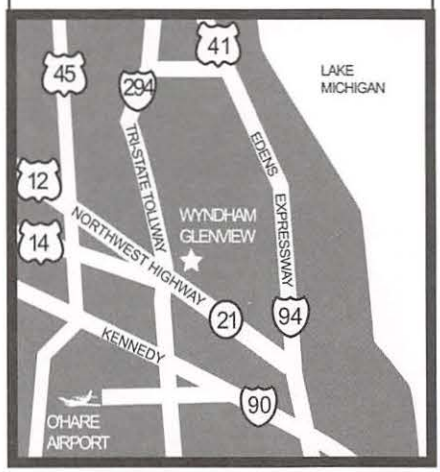

HISTORIC WAGNER FARM
Glenview, Illinois

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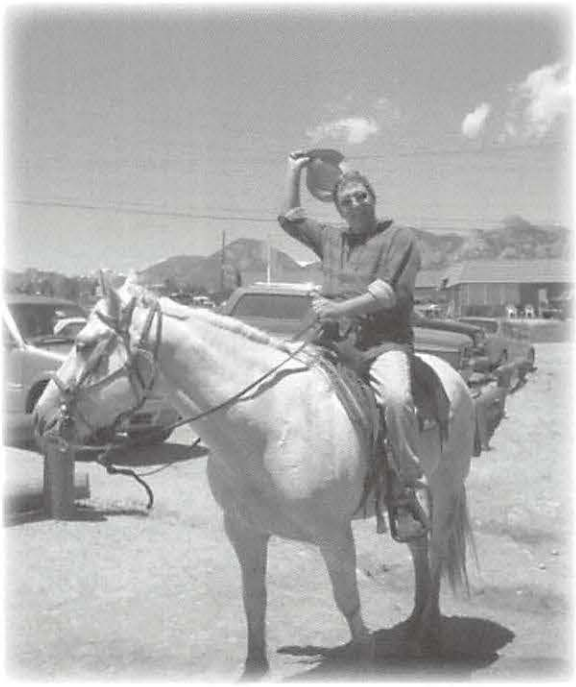
About the Cover:
Nice socks! From the collection of Wagner Farm, host of the Spring 2007 Spring Conference, Ca. 1928. See page 5 for more information on the host site.

President's Perspective

Greetings, all! Those of you who have witnessed my public speaking activities at conferences and such will know that I'm not one for long introductions, so I'll just jump right into the subject of this issue's Perspective.

This morning I was reading a book on liturgical practice in the Catholic Church (yes, I **am** that geeky), when I recognized a parallel between liturgical struggles and the scuffles among museum professionals relating to the mission to educate versus the need to appeal to wider audiences.

My book discusses pre-Vatican II liturgy as a practice that focused on the priest, on the otherworldly/supernatural, and on the private, formal, individual experience; whereas, much of the post-Vatican liturgy strove for "meaning" and "relevance," and became celebrations and affirmations of life. The trouble with the first form of liturgy comes down to a focus that is too narrow and not entirely helpful to the community (it ignores day-to-day realities of the people it purposes to serve), and the latter threatens to become banal, trite and ungrounded.



In a similar way, some of our focus on accuracy at all costs holds the potential to appeal largely to the egos of managers and curators, and it excludes a large segment of the modern population who might otherwise come to museums if only they weren't so boring and so stubbornly "educational." On the other hand, if all we provide is a form of entertainment, then we're merely pandering to the fickle desires of the "masses." In that case, we've ceased to function as museums at all, but rather we've morphed into theme parks with horribly inadequate budgets.

This topic came to light in a recent conference session on music, when the debate ensued about whether musical programming needs to be based on solid research and needs to be appropriate to time and place, or whether certain musical themes are universal enough to disregard accuracy. It's interesting, because professional ethics demand the former while practicality might suggest the latter could be appropriate.

My personal take on this is that we need that educational focus. We need good research, accurately furnished facilities, and knowledgeable staff. But we also need to give people a reason to visit us and partake of the fruits of those labors, and to want to come back and do it again and again.

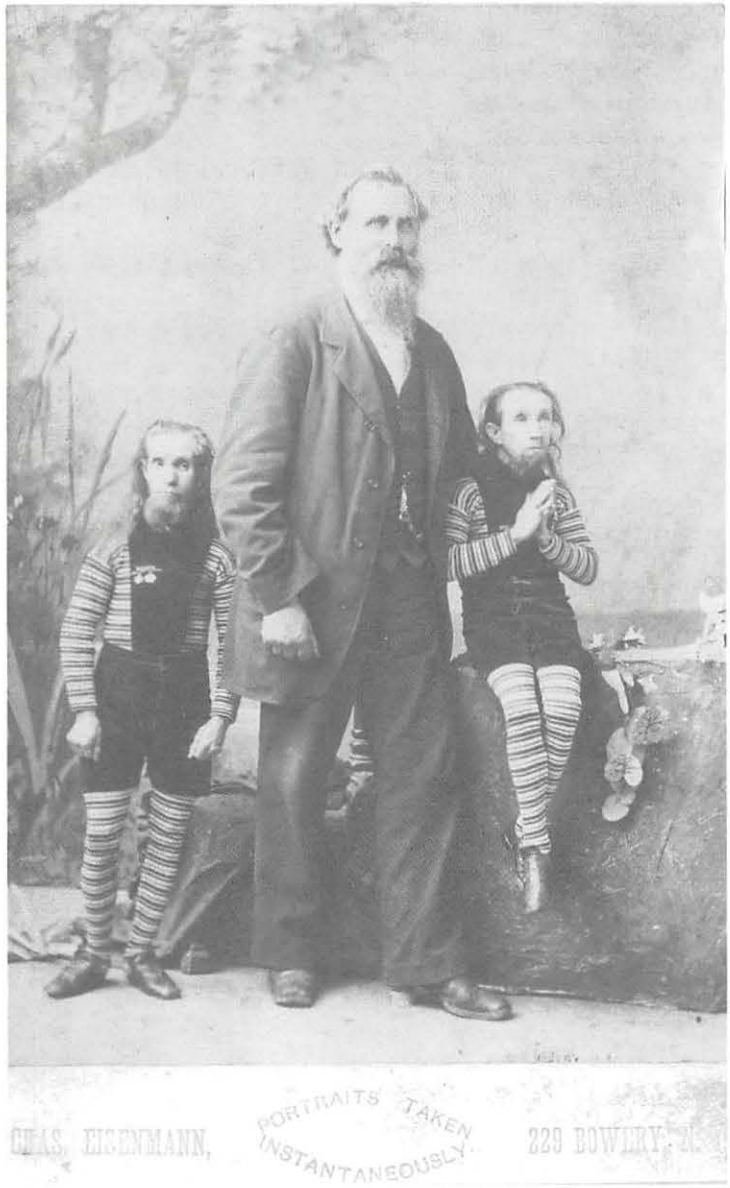
I agree with the author of my liturgy book who says that "balance" is NOT the key, because balance implies resolution, finality, and this might lead to stagnation. "Tension" is what he suggests we need in liturgy, and I maintain it's what we need in the museum field, as well. Tension creates energy, passion. Tension questions past practices and traditions as well as new approaches and can lead to better understanding, and eventually, to better museums.

-Rob

THE EDITORIUM

Despite our gruff and haggard appearances, the editorial staff at the *MOMCC Magazine* really are halfway-decent folks. While some of us could use a little work on our hygiene, most are genuinely nice individuals who, for the most part, enjoy interaction with other animals- including humans. While commodity prices, the weather, and celebrity gossip form the base for most chatter around the MOMCC office water cooler, we also love to share letters from our readers. Besides being irrefutable evidence that someone is actually reading the *Magazine*, letters help us to better gauge the pulse of the membership.

So, in this issue I will share a correspondence we received all the way from back east in Ohio. The letter came in response to a photo out of the Stephenson County Historical Society collections and published in the last issue (2006 #2). Chris Gordy who, along with his wife Susan, do most of the editing for the photo section of the Magazine remarks the following:



Remember that picture we showcased in the last issue of the man with the extraordinary beard? We received a phone call about that photograph from Sally Hosken, Lake Metroparks Farmpark employee and MOMCC member. Apparently, the gentleman in question is a relation of hers and she was nice enough to offer another photograph of him taken in the city of New York in his later years. Sally wrote to us saying that "family oral history tells of Jacob Muehling traveling with a sideshow. Pictured are two little people, possibly part of the show, and Jacob with a trimmed beard.

It is indeed a small world, and its good to know that this Magazine helps make it that way. If you have something you need to get off your chest (figuratively) or have a historic photo you want to share go ahead and send it to the editorial office. You can email the magazine directly at magazine@momcc.org, but remember, if you're sending photos, always shoot us a message first. We have limited storage space in our inbox and if we're expecting a big delivery we sometimes have to clear some space.

-Pete

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To apply, send one copy of your application by regular mail or by e-mail to each of the addresses below. Your application must include the following:

1. A cover letter stating: why you wish to attend the conference; how you intend to contribute to ALHFAM; an explanation of financial need; indication of ALHFAM membership status; how many annual and regional meetings you have attended (none, one or two); past contributions to ALHFAM; and whether you are a member of one of ALHFAM's professional interest groups. *Please limit this to one page.*

2. A résumé, including two (2) references. Must be limited to two pages.

3. The abstract of article you would submit to the *ALHFAM Bulletin,* 100 words maximum.

Failure to include any of the above information will disqualify an application.

Applications will be rated based on the following criteria:

1. Past participation in ALHFAM and potential for future contribution.

2. Participation in living history or agricultural museums.

3. Rationale for attending annual conference and meeting.

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5. Financial need.

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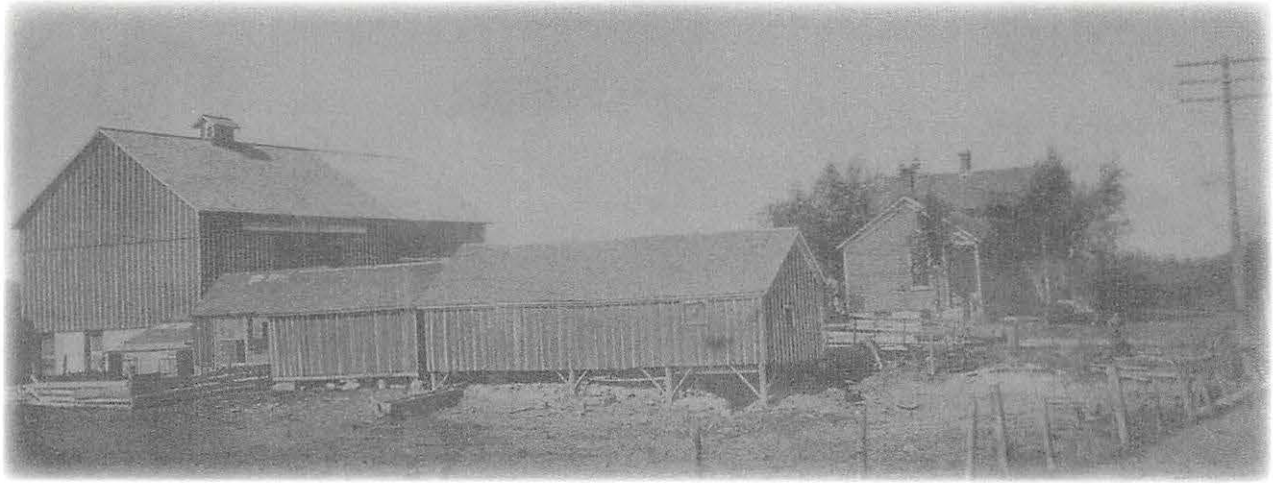
Canada
mdondo-tardiff@technomuses.ca

Karen Becker
Frontier Culture Museum
PO Box 810
Staunton, VA 24402
karen.becker@fcmv.virginia.gov

Applications must be received by April 1, 2007. Applications received after this date will not be considered. **Good Luck!**

Site Spotlight

Historic Wagner Farm
Glenview, IL



The MOMCC Spring Conference convenes in suburban Chicago March 8-10, 2007. Here are a few good things to know about the host site.

Name of Site: Wagner Farm
Size of your site: 18 acres that include a farmstead of six buildings with a visitor's center
Last year's official number of visitors: 34,000
Full Time Staff: 4
Part time staff: 6
Volunteers: 60+

Mission Statement: Wagner Farm is dedicated to providing education opportunities and historical interpretation of the changes in family farming and rural life.

Hours of Operation/season and admission costs: 9-5 M-S; 9-3 Sunday; no admission fee except for special events
Website: www.glenviewparks.org; www.wagnerfarm.org

Describe the bulk of your programming direction in 27 words or less: We interpret the local agriculture of truck farming and dairying in the 1920's.

What style of interpretation do you use? Why?: Third-person interpretation because it better fits the skills of our staff and the way we run our farm on a daily basis.

Time period covered by your site: 1920's

List your special events: Eggstravaganza (egg hunt), Springtime on the Farm, Dairy Breakfast, Threshing Day, Corn Harvest Festival, Barn dance and ice cream social, Build your own scarecrow

What do most people come to see at your site? Visitors seem most intrigued by our live cows that roam the pasture. They consistently talk about driving by the cows while in their cars or walking up to the fence and seeing a cow up close and personal. After all, we do have the largest herd in all of Cook County!

Most frequently asked question from visitors: Do you have a petting zoo?

If money/redtape/bureaucracy was no object, what would you wish for your site? More staff and more open land to work with. Our 18 acres is sandwiched in suburbia!

Briefly describe your livestock program: The animals at our site represent the animals that the Wagner Family used on their farm. We currently house 2 draft horses, 10 Holstein

cows, pigs and chickens. We bring in sheep for our 4H club to show at the local county fair during the summer.

Briefly describe your agricultural program: We grow food mainly for animal feed and program use. Crops include hay, oats, corn, and various vegetables and pumpkins.

Briefly describe your gardening program: Our gardens are planted for program use only. There is a historic house garden, and next spring an apple orchard will be planted. We will also sell plots of land to program participants to grow period vegetables during the summer months. This will allow us to go another step towards resembling a truck farm.

Briefly describe you foodways program: We use our 1920's house kitchen to do most of the cooking on the farm. We cook lunch with school programs and offer a historic dinner program to adults who take part in a 1920's family style meal that uses period recipes.

Briefly describe your educational programs: We offer a wide range of school and scout programs that reach in district and out of district students. We work mainly with pre-school through 8th graders. Since we are part of the Glenview Park District, we offer many seasonal programs in the park district brochures.

What is the end goal your site wants to convey? We are here to preserve and interpret 1920s farming on the north shore. Because of the proximity to Chicago, the farms in our area were able to raise and sell more perishable items, leading to a specialized type of farming not commonly seen in the rest of the state .

Is your site involved in any community or governmental partnerships? Wagner Farm is owned by the Glenview Park District.

Do you have a gift shop? If yes, what type of merchandise do you carry?
Our gift shop opened in September of 2006 along with our heritage center. We carry farm and agricultural related merchandise such as hats, t-shirts, stuffed animals, home decorations, books, and games.

Do you have exhibits? What are the focus points? We have two permanent exhibits and several exhibits that we are able to change around and move. Most focus on farming in today's society and use many interactive components and stories to give the information. We also have a 1930's grocery store that is used to interpret farmers relationship with local businesses.

What is the administrative set-up of your site? Since we are part of a park district we have a board of elected commissioners that oversee all decisions.

Is your site accredited? With Whom? We have not sought accreditation in the past but have now begun the necessary steps toward achieving that goal.

What professional organizations does your site belong to? ALFHAM, MOMCC, IPRA, PDRMA

Briefly describe any future projects: We would like to begin a formal accessioning of our site's collections and set-up a collections database. We would also like to start developing programs that reach audiences not familiar with our site, such as the elderly and inner city children.

What type of publication does your site produce? We produce a quarterly newsletter called *Wagner Tails.*

Have you received any awards, grants, or any particular distinctions in the past 18 months? This year our Dairy Breakfast is nominated for Special Event of the Year with IPRA.

What items are you most proud of in your collection? We have the only original 1910 family picture that was not burned.

How many years has your site been in existence? 6

Mark your calendars for March 8-10.
See you in Glenview!

From the Bookshelf

Judging Exhibitions:
A Framework for Assessing Excellence, Beverly Serrell, Left Coast Press, Walnut Creek, California, 2006

reviewed
by
Rick Riccio

As Beverly Serrell points out in her latest book, *Judging Exhibitions*, there are at least five different methods for reviewing completed museum exhibitions, namely, summative evaluation, exhibition critiques, reviews, AAM standards, and critical appraisal. So, why does the field need yet another one? Even with these methods already in place, many museum professionals desire more careful criticism and thoughtful analysis of our exhibitions. Such was the goal of Serrell and the museum practitioners with whom she worked from July 2000 until 2005.

The group's focus shifted over time from developing a tool for rating exhibits to creating a tool for exhibit assessment and for professional development. A National Science Foundation grant helped them develop the tool and achieve the goal of broad acceptance, distribution, and use. "The most important difference," Serrell summarizes, "between what we started out to do and what we completed was a shift in focus from measuring and comparing ratings of exhibitions to making what we came to call 'the Framework,' with the primary function of professional development–a tool that could help people think more deeply about their work." (p. 6-7) This shift in focus may turn out to be more beneficial in the long run.

The book makes clear that using the Framework for judging exhibitions should be seen as a process, not just a checklist of do's and don'ts. The Framework is about affordances–opportunities that enable excellent visitor learning experiences–that should be present in an exhibition. *Judging Exhibitions*, although slim, is densely packed. The book proceeds from an explanation of how the project got started to definition and use of the Framework. Serrell includes a discussion of the previous research on which the Framework is based, case studies of its use, and ends with possible future uses of the Framework.

Although the Framework offers the museum profession great opportunities for creating better exhibitions, one should be aware of certain drawbacks. Becoming what Serrell has labeled "Excellent Judges" is time consuming. A group of six to ten peers must take time from their already busy schedules to be part of the exercise, which includes several individual activities and group meetings. There is also a steep learning curve. The more exhibitions you test the Framework on, the more useful it becomes. Furthermore, no one likes to be judged. But this potential drawback was found to be rewarding by many. The Framework encourages a balanced approach to exhibition analysis by framing its criteria for excellence in a positive manner. This process counteracts the tendency to note only the missed opportunities in an exhibition.

Although this reviewer has yet to employ the Framework, quotes by museum professionals throughout the book and a six-minute video on the CD companion to the book attest to the usefulness of the exercise. The book also gives examples of alternative uses for the Framework. Although it should not be seen as a substitute for summative evaluation, it has been used to compare the differences between what the judges discussed and what visitor feedback said. Besides using the Framework to rate completed exhibitions, it has also been employed in the development of new exhibitions. In one chapter, Eugene Dillenburg from the Science Museum of Minnesota in St. Paul relates how he used the Framework to teach a museum studies class. Since the Framework is based on decades of research about museum education and visitor behavior, walking a class through the rationale for each

Criterion and Aspect provides a mini-course in contemporary exhibit theory. I am planning to use it in my own class as a development tool for the student-produced exhibit.

Another difference between the Framework and other methods of reviewing exhibitions is that there is no written report with the Judging Exhibitions Framework. The book calls for a library of exemplars with multiple positive and negative examples of every Aspect of each Criterion to give judges a clearer idea of the range of performance possible and a way to increase reliability across groups of judges. Not an unattainable goal, but one that could be accomplished more easily if even summary reports were filed in a central data base. Nevertheless, what Serrell and her dozens of peers have accomplished may be groundbreaking for the field. It remains to be seen how the Framework might make all of our jobs a bit easier and the products of our efforts more effective in the future.

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Making Memory:
Open Air Museums as a Tool to Build Collective Memory

by
Debra A. Reid

Editor's Note: *Reid piloted this talk in November 2004 at the Midwest Open Air Museums Coordinating Council (MOMCC) fall conference. It carried a different title, "Prosthetic Memory: Do you have one? Do you want your visitors to have one in the twenty-first century?" She thanks Thomas A. Woods for helping her make the topic more provocative in keeping with the conference theme that emphasized MOMCC's influence over its twenty-five-year history. Reid also thanks Janet Clair Dennis and members of her program committee for allowing a repeat performance at the 2005 conference of the Association for Living History, Farm and Agricultural Museums. This article appeared in the* Proceedings *of that conference, Vol. 28 (North Bloomfield, Ohio: ALHFAM, 2006), 5-11. Reid thanks ALHFAM for the permission to reprint the article in the* Midwest Open Air Museum Magazine.

The examples in this paper draw on work undertaken by colleagues and graduate students at Eastern Illinois University (EIU). Nora Pat Small, graduate coordinator of the Historical Administration program at EIU has worked with the Five Mile House project in Charleston, Illinois, since its inception. She delivered "The Five Mile House in Local Memory," at the 2004 American Association for State and Local History (AASLH) annual meeting and the 2005 American Historical Association conference. The eight members of EIU's Historical Administration class of 2003-2004 analyzed artifacts unearthed during two student digs conducted on the property. Those who focused on the 1957 ranch house associated with the Five Mile House included Paul Baumann, Amanda Bryden, Antonia Dauster, and Dan Smaczny. Toni Dauster summarized their findings in a session at the 2004 AASLH conference - "1957 Ranch House, Charleston, Illinois." In doing so, she captured the challenges that arise when memory and history collide during the process of documenting, developing and interpreting historic sites. Elements of that presentation are used here with her permission.

"Making Memory" explores the ways that historic sites can use their artifacts and their historic data to help visitors develop a more analytical understanding of the past. The process depends on comprehending anthropological theory about memory and the role memory plays in understanding past events, those both directly and virtually experienced. Historic sites provide a stage for history to meet memory. This means that historic sites bear responsibility for helping the public distinguish between historic evidence and memory. Sites can act as mediators between these two powerful and sometimes contradictory sources of information about the past.

Staff can help visitors distinguish the virtual from the "real" past by engaging them in the process of discovery based on historic evidence – the documents, artifacts and spaces around them – as well as the process of evaluating the memory in contrast to the evidence. By doing so, historic sites can help create a general public more cognizant of historic experiences and the lessons they can provide for the present.

Furthermore, a healthy respect for the legitimacy of memory can help staff at historic sites understand the role their sites play in creating "prosthetic" memories for visitors. Sites provide stage sets for conveying "real" history to visitors by engaging them in the process, an interpretive technique described as "living" history. Traditional historians as well as

history museum professionals have criticized living history as being an inadequate and even detrimental educational process. Yet, understanding the role museums play in creating "prosthetic" memories of the past can increase support for living history as a legitimate and even requisite educational process.

Some Theory

The *Oxford English Dictionary* defines history as "that branch of knowledge which deals with past events, as recorded in writings or otherwise ascertained; the formal record of the past, esp. of human affairs or actions; the study of the formation and growth of communities and nations." Many historians and others who study the humanities and social sciences, however, know that much evidence exists beyond written evidence. They take an interdisciplinary approach to understanding what can be "otherwise ascertained" about people and the places they inhabit. Henry Glassie, prolific folklorist and expert in material culture studies, turned to Fernand Braudel, social historian and cultural geographer, for inspiration. Braudel considered history a "concatenation of distinct histories of different cultures, a product of geographical as well as temporal understanding." Glassie elaborated that "history should be cultural history, geographical at its base so that one culture's history will not expand to become the world's history. The historian becomes a cultural geographer, watching how cultures unfold through time in relation to physical conditions, in exchange with other cultures."[1]

Historians in cultures that do not depend on the written word create elaborate stories to convey common or shared experiences. Folklorists, including Glassie, take these stories seriously, just as seriously as historians approach written texts. Glassie documented the ways that "creators of tradition" or memory bearers preserve the history of places they live, as did Hugh Nolan, a memory bearer from Ballymenone, County Fermanagh, Northern Ireland. Nolan's stories of Ballymenone's past indicated the importance he placed on dates and sequences of events, but he kept the dates in order by linking them to events in particular places. By doing so, he established a common experience of place. This is key to understanding the ways quasi-literate people made sense of their past as well as their place.[2]

Memory has received much attention by anthropologists, but disciplinary borders have shielded historians from much of this theory. Basically, memory is historically and culturally defined, and therefore both disciplines could benefit from recognizing the influence of memory on understanding the past. Individuals create systems to relate to and remember the past. While the process of remembering is a personal process, groups often provide the memory. Roy Rosenzweig and David Thelen discuss this in *The Presence of the Past*, as they describe the ways individuals look for connections to their families through reunions and shared storytelling. In contrast, the process of memorializing can be a public process that can create unity among diverse cultural groups who otherwise do not share either daily experiences or a common past. Groups often reinforce common memories or fashion new "memories" through systematic observances that can include events such as rituals, festivals and memorials. The meanings a group seeks to convey can change over time as local residents emphasize different aspects of their past or as those who lived through events pass away.[3]

Many historians under-value memory because memory often deviates from the written record. In other words, they consider memory fallable if not inaccurate. Yet, historians must understand how memory conveys information about the past, even as the memory itself may be flawed. Michael Kammen, a cultural and intellectual historian, focused on the ways that memory affected historic understanding. In *Mystic Chords of Memory*, he considered the ways Americans created traditions, often based on questionable interpretation of historic fact. A group of authors have done the same for British memory making for the years between 1789 and 1914. Of all events in U.S. history, the Civil War has been most frequently reassessed in the context of systematic memory making as well as forgetting. Recent studies include the scholarly *Race and Reunion* by historian David W. Blight, which chronicles the historic context of memory making related to the war, and the lively *Confederates in the Attic*, written by Pulitzer-prize-winning journalist Tony Horwitz, about ways that people living today created virtual memories, or prosthetic memories, of Civil War events.[4]

Prosthetic Memory

Memory making involves individuals as well as groups. Each pursue the goal of understanding and belonging. Historians use written and material evidence of the past to gain an understanding of sequences of events, as well as cause and effect and change over time. Others seek other sorts of understanding, namely, a memory that allows them the opportunity to share with others. Scholars have begun calling this sort of memory a prosthetic memory.

Prosthetic memory is a virtual memory shared by individuals based on their experience with a past they did not live through, or an experience that they did not engage in directly. Mass culture, including film, novels, museum exhibits and events at living history sites, create the common or collective experience that results in prosthetic memory. As Alison Landsberg, author of *Prosthetic Memory*, recounts,

it "emerges at the interface between people and narratives about the past." As a visitor encounters a story about the past, delivered through a movie or a museum, "the person sutures himself into a larger history." "The person does not simply apprehend a historical narrative but takes on a more personal, deeply felt memory of a past event through which he did not live."[5]

Prosthetic memory is not traditional memory, as Hugh Nolan perpetuated, or personal memory, as individuals seek to perserve and convey through group reinforcement. Rather, prosthetic memory is a product of the modern age, a creation of mass culture, particularly of technologies of reproduction, i.e. film. It is not real, but virtual, and allows individuals, often individuals from very different classes, cultures and ethnic groups, to find common language through virtual shared experiences. As Landsberg reflects, prosthetic memory has the potential to help individuals create "alliances across chasms of difference" as it facilitates news kinds of understanding.[6]

Museums can create provocative opportunities to build prosthetic memory. Landsberg recounted an experience she had at the Holocaust Museum in Washington, D.C. as she concluded her research there. She was moving quickly through the exhibits when she came through a boxcar, encountered a security guard . . . and saw smoke coming from a ceiling fixture. She realized how a museum exhibition that engaged visitors in sorting through threatening historic events made her vulnerable for a moment. She believed the "absolutely irrational – that visitors could be gassed in the Holocaust Museum" – even if only for a split second. Landsberg reflected that the significance of such a prosthetic experience rested in the ways it helped her, as a vistor, momentarily believe "that something as sinister as sytematic genocide could take place through normal government channels, that even a public institution might not be safe. Of course, that was what happened during the Holocaust. To be in a position in which something absolutely unthikable becomes, if only for an instant, imaginable might be as close as one could come to understanding the logic of the Holocaust."[7]

Living History Meets Prosthetic Memory

Living history museums began with a focus on memory making. Jay Anderson chronicles this development in *Time Machines*, beginning with the efforts of Azel Heikel, ethnographer and founder of an open-air museum in Seurasaari, Finland. Heikel sought to create a national "memory machine" at the site. Mark Sandberg has elaborated on the ways that Scandinavian folk museums, the models for later living history museums, accomplished this. They included displays of the products of folk culture along with life-size dioramas of folk life and recreated domestic interiors to create an experiential encounter with the past and thus forge a prosthetic memory – a temporary immersion into vernacular life.[8]

Open air museums and historic sites include the largest artifacts, the historic buildings and landscapes, and with these tools, staff can form powerful experiences through which visitors can come to new understandings about the past, understandings based on historic evidence combined with memories of the place.

The Five-Mile House as a Case-Study

Memories of the place rest in the collective experiences of residents associated with a place. One of the first steps to interpreting any site, aka creating an experiential encounter with the past, depends on understanding what the locals know. The Five Mile House, a small, non-descript historic house five miles south of Charleston, Illinois, provides a case study about the complicated process involved in ferreting out the collective memory (Fig. 1). Only with the collective or shared memory documented, can historians contextualize the written and artifactual evidence to make sense of place, and prepare credible virtual experiences so visitors can form their own prosthetic memory of the place.

Fig. 1

Architectural historian Nora Pat Small has sifted through local tradition and lore about the property, and has devined from such sources a compelling memory. The small brick house was supposedly built in 1836 on an east-west thoroughfare that provided travelers bound for Oregon as well as circuit-riding lawyers such as Abraham Lincoln a place to water

their horses. Research into numerous traditional sources including census records, deeds, probate inventories and the like, however, have yielded no concrete evidence of who built, owned or lived in the home during the booming antebellum years. Architectural analysis and archaeological excavations yielded evidence that indicated the sequence of construction and room use. How should professionals such as Small, a member of the Save the Five Mile House Committee, balance scholarship with local lore? As she has argued, "it behooves us to remember that the outpouring of support, to the tune of nearly $100,000 raised locally, stems from what the Five Mile House means to people. . . . Myth, or local lore, is not to be trifled with"[9] (Fig. 2).

Fig. 2

Small believes that the nondescript house could become a powerful tool to convey the complicated nature of local history, could provide an opportunity to "reconcile myth and history," but the committee of locals has to choose to own this idea for it to gain their support. As she argues, there is no need for another historic house museum that celebrates white founders or frontier stalwarts. "It could use a historic site that explores the relationships between local lore and history." Locals, however, seem wedded to the oldest of the home's remembered pasts – the 1840s when Lincoln could have watered his horse at the waystop. It provides an opportunity to connect to other Lincoln sites in the area, namely the Lincoln Log Cabin State Historic Site that interprets farmsteads associated with Lincoln's father, Thomas Lincoln, and his step-mother, Sarah Bush Lincoln. They also respect the multiple periods evident in the house construction, and seem loath to destroy the layers, yet, they have pursued furnishing the house in keeping with only the earlier time period.[10]

Another feature of the Five Mile House historic landscape,

Fig. 3

a 1957 ranch house, provides the potential to discuss the local past in a Lincoln-rich region (Fig. 3). An interpretive theme such as "From Lincoln to Lincolns," captures the ways a place changed over time while still reflecting the presence of Lincoln as a lawyer and politician, as well as his sustained influence nearly a century after his death, as locals built suburban ranch houses into rural Illinois, and remained connected to their urban employment via the automobile, symbolized by the Lincoln Continental. Is it too much for a professional historian to hope that locals could embrace such an interpretive mission?

Such a mission would depend on local committee members looking at the ranch house as a part of the site's history. Instead, they consider it a source of rental income, and potentially the site's visitor center and gift shop. Yet, the home has an important history of its own to tell, but it is undervalued because it is not associated with the past that locals seem to value, namely, the significance afforded frontier settlement, westward migration and Lincoln connections.

Modernity in the Countryside

As Nora Pat Small has observed, the early nineteenth-century traditional farmhouse and the mid-twentieth century suburban-style ranch house provides the locals an opportunity to explore "the ties of the recent past with the deeper past." The interpretive exhibits she envisions could help visitors "read the material evidence left [not only] at this site, but at any old place." And what does evidence about the 1957 ranch house tell researchers about the local past?[11]

Antonia Dauster, graduate student in historical administration at Eastern Illinois University during the 2003-2004 academic year, consolidated research that she and three of her classmates undertook. They interviewed Marilyn Moody and Darryl Eaton, the children of Wallace and Helen Eaton, the couple that purchased the land on which the Five Mile

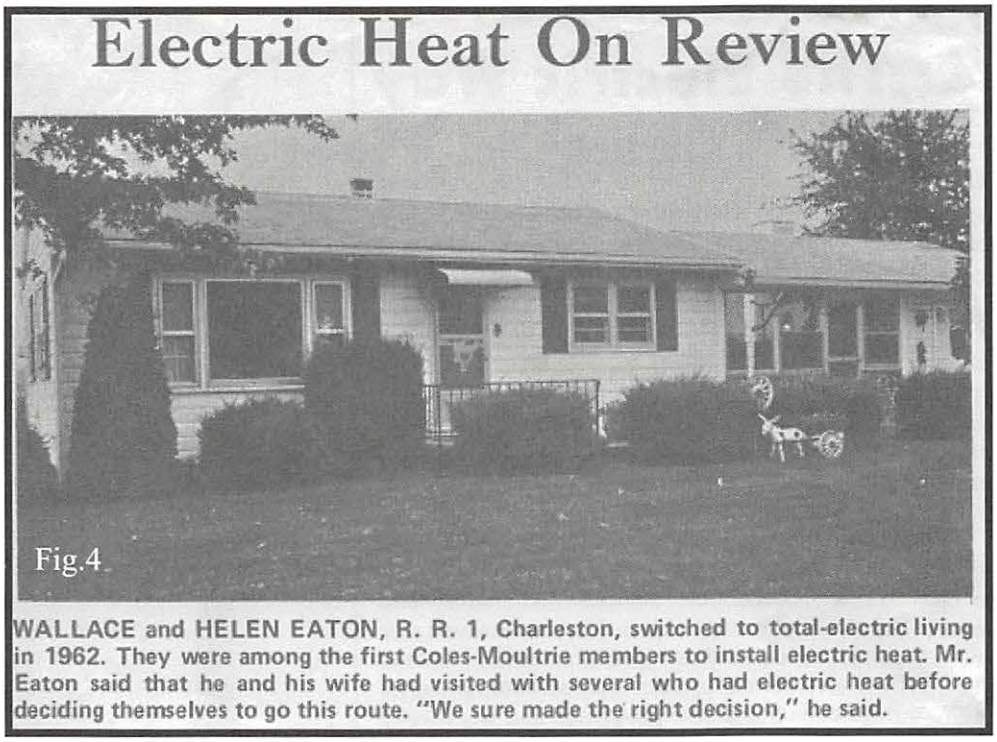

Fig.4

WALLACE and HELEN EATON, R. R. 1, Charleston, switched to total-electric living in 1962. They were among the first Coles-Moultrie members to install electric heat. Mr. Eaton said that he and his wife had visited with several who had electric heat before deciding themselves to go this route. "We sure made the right decision," he said.

House stands. Mr. Eaton collected antiques, and he believed that the "oldest house in Coles County" would provide the perfect site to sell his wares. The Eaton's built a state-of-the-art ranch house on the property in 1957. It reflected the standard features of the style, with a low pitched gable roof, asymmetrical floorplan and attached garage. The home in the country allowed Mr. Eaton, co-owner of Ideal Bakery in Charleston, to enjoy his hobby of buying and selling antiques while enjoying the modern conveniences of the family's suburban ranch house.[12]

The 1957 ranch house indicates the ways automobiles affected domestic life. Commuters quite literally incorporated their cars into their living space, separating them from hearth and home by a thin wall. Furthermore, the Eaton home was one of the earliest all-electric homes in the county. Edgar Mitchell held the honor of first utilizing all-electric heat in 1957, but the Eaton's replaced their gas lines after a fire in 1962 and converted to electricity at that time (Fig. 4).

Interviews with the Eaton children corroborated artifactual evidence of 1950s occupation, provided valuable evidence of original furnishings in the ranch house and explained the nuances of the site. Homes such as this, as ubiquitous on the 1950s landscape as the Five Mile House was on the 1850s landscape, provide an opportunity to preserve and interpret the near past of everyday people. From the prosthetic memory perspective, the Five Mile House and its associated ranch house, provide locals an opportunity to record shared memories so the most complete museum landscape can result. From it, factually correct interpretations can emerge that will help visitors not acquainted with the collective memory come to some understanding of lives others lived and the issues they faced.

Simulacrum or Solution?

Critics of living history can still find much to critique. Social theorist Jean Baudrillard has defined simulacrum as a copy of a copy, so far removed from the original that it no longer copies it, but merely simulates it. And because simulations are, by definition, an artificial situation or environment, simulations do not account for precision in fact or appearance. Baudrillard goes a step further to define hyperreality as that which copies something that never existed. Living history sites can still face such criticisms – as simulacrum, simulation, and hyperreality.[13]

What separates the farbish living history site from the professional? Staff at the model site uses its historic environment and written and material evidence to convey a sense of historic understanding grounded in factual awareness. With this understanding of the historic sources, they add the nuances of individual and collective memory. They then devise static exhibits and living history experiences that engage visitors in the discovery process. The visitors come to distinguish the local memory from the historic evidence, realize the relationships between the two, and the role each plays in the story the museum tells. By engaging in such experiential learning, visitors come away with a prosthetic memory. As Alison Landsberg explains, they have sutured themselves into a larger history, and can better understand the personal struggles, difficult decisions and consequences of others actions, in the complicated history that the site conveys.

Debra A. Reid is an Associate Professor of History at Eastern Illinois University and teaches courswork in the Historical Administration Graduate Program.

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[10] Small, "The Five Mile House in Local Memory," 4.

[11] Small, "The Five Mile House in Local Memory," 4-5.

[12] Antonia Dauster, "1957 Ranch House, Charleston, Illinois," presentation at American Association for State and Local History, St. Louis, Missouri (October 1, 2004), print out and CD in author's possession.

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Sowing the Seeds of Change: Historic Crops at Living History Sites

by
Rick Musselman

In the nineteenth century, the number and variety of field crops was truly astounding. Acres of corn or small grains filled barns and bins full. However, many of these crops have been lost to time and hybridization, and their overall importance is only found in agricultural history books. With patience and an understanding for their historical relevance, living history sites have become a beacon for these once popular crops.

It can be very frustrating researching an heirloom vegetable, especially its history and connection to a site, only to find that it is not available through any seed catalog in the country. This same situation is more frequently encountered when researching period crops. Several years ago I found that many of the old varieties of corn or wheat are not commercially available today. This can prove to be both frustrating and disheartening to a living historian. This brought me to the conclusion that this problem may be countered by really getting to know what is available. For this reason, in the spring of 2006, I distributed a survey to ascertain what kinds of varieties were being raised to MOMCC sites that grow crops. In addition to this, I also distributed an heirloom vegetable survey that will be shared at a later date. The purpose of these surveys was to determine the types of crops grown, the specific varieties being raised, and whether a site wished to share seed. Hopefully this would then start a seed saving and sharing network for living history farm sites across the Midwest.

In the nineteenth century, corn flourished across the Midwestern states. "Corn was primarily grown to be consumed on the farm that produced it, a little by the farmer's family and the rest by the livestock, so that in reality corn was marketed as beef or pork."[1] As corn's importance grew, so did the number of varieties being offered to farmers. In the 1886 *Ohio Agricultural Report*, we see over forty-six different varieties of corn being offered for both animal and human consumption.[2] In other reports, we see this overall number even reaching as high as seventy. However, when looking at heirloom varieties available and being grown at living history sites today, we see a lesser number. The following is a table showing what different varieties are being grown at MOMCC member sites:

Historic Site Name	Corn-Variety Grown
Brattonsville- South Carolina	Corn- Local white variety
	Corn- Gourdseed
Carriage Hill Farm- Ohio	Reids Yellow Dent
Conner Prairie- Indiana	Reids Yellow Dent
	White Dent- Family
Cracker Country- Florida	heirloom
Glenview Farm- Illinois	Reids Yellow Dent
Lincoln Log Cabin S.H.S.- Illinois	Hickory King
	Corn- Flint
	Bloody Butcher
Lincoln's New Salem S.H.S.- Illinois	Stowells Evergreen
	Cherokee Long Ear-
Sauder Village- Ohio	Popcorn
	Miami White- Flour
	Sehsapsing
	Bloody Butcher
	Howling Mob
	Stowells Evergreen
	Silver Queen
	Leamings
	Golden Bantam
Slate Run Farm- Ohio	Ohio Calico
	Reids Yellow Dent
	Mammoth White
	St. Charles White
Stephenson Co. Museum- Illinois	Corn- White Dent heirloom
Volkening Heritage Farm- Illinois	Reids Yellow Dent

As shown in the table, there were decent mixes of corn types and varieties. Sweet corn, pop corn, flour corn, dent and flints were all being grown. The total number of varieties grown was nineteen, and some of these were either unknown or of

a local variety. Among Midwestern sites, Reids Yellow Dent is still the predominant corn and the most widely available. In addition to this, all but the family heirloom or unknown varieties are commercially available through seed houses. This is encouraging to see and definitely promotes the notion of increasing the number of varieties of heirloom corn grown today. The notion of growing heirloom sweet corn for modern food markets or restaurants has helped increase public awareness. In recent years, Stokely USA increased its line of items by introducing canned White Shoe Peg Corn as a variety of note. This variety is also known as "Country Gentleman" and dates to approximately 1890.[3] Through the whole foods market, heirloom sweet corns have found a small niche. As for field corn, the number and types of varieties available is still respectable. Seed Savers International continues to offer a significant number of varieties of corn, everything from sweet corn to flints. The diversity of corn is not quite what it was in the nineteenth century, but older

varieties are still available commercially.

The growing of smaller grains--wheat, oats, rye, and barley--is the most significant challenge that living history sites are faced with. Today, the number of sites growing small grains and the type of grains grown is extremely limited. Of the sites surveyed, the following was found for small grains:

Wheat:	
Carriage Hill Farm	(Mediterranean Red)
Conner Prairie	(Turkey Red)
Slate Run Farm	(Fulton)
Volkening Heritage Farm	(non-descript wheat)
Oats:	
Carriage Hill Farm	(Banner)
Sauder Village	(Banner)
Slate Run Farm	(Pringles Progress)
Volkening Heritage Farm	(Don)
Rye:	
Carriage Hill Farm	(non-descript rye)
Lincoln's New Salem	(non-descript rye)
Barley:	
Carriage Hill Farm	(Six-Row)

Compared to the amount of corn grown at most sites, this number is significantly out of proportion. Smaller grains such as the four listed above are not being commonly raised, and when they are grown, the types of varieties tend to be of an unknown or non-descript variety.

During the 19th century, the Midwest was quickly becoming the wheat belt. In 1859, the wheat production by state, in thousands of bushels was the following:

Illinois	23,837
Indiana	16,848
Wisconsin	15,657
Ohio	15,119
Virginia	13,131[4]

In Ohio alone the total number of varieties of wheat had grown quite substantially. In the 1886 Ohio Agricultural Report, for Kernel Red or Amber Wheat, there were 163 varieties listed. For Kernel White Wheat, there were twenty-seven varieties listed.[5] This indicates a tremendous amount of wheat being grown and a large number of varieties being present. However, by looking at our survey results, it is noted that only three specific varieties are shown, Mediterranean Red, Turkey Red and Fulton. There is a small listing of heirloom wheat listed through Seed Savers International, but many of these varieties are not representative of the types of wheat that would have been grown at most Midwestern living history farm sites.

Besides wheat, oats are the only other substantial smaller grain grown across the Midwest. At one point oats were a significant crop, with Ohio growing 15,409 bushels and Illinois growing 15,220 bushels in 1859.[6] This is not seen in today's living history sites. An even smaller number of sites are growing oats and increasing the amount of available heirloom seed. This is due to the fact that the amount of heirloom oats available is even smaller than corn or wheat. Heirloom varieties of oats are not commercially available

and can only be purchased in smaller amounts. However, organizations like Seed Savers have contributed by having a small offering of common oats varieties.

Lastly, when looking at the small grains, we see that rye and barley are grown in even lesser amounts.

Rye:

Carriage Hill Farm	(non-descript variety)
Lincoln's New Salem	(non-descript variety)

Barley:

Carriage Hill Farm	(six-row barley)

In the case of rye or barley, most living history farmers are faced with the fact that they may be growing a modern variety, rather than an heirloom one, out of necessity. In the case of rye or barley there essentially is not a wide variety of types to choose from, and a non-descript variety is used.

Once again, we are fortunate that Seed Savers provides us a modest but important offering of each of these crops.

We find that a decent amount of miscellaneous crops are being grown across the Midwest. Broom corn is presently being grown at three sites--Carriage Hill Farm, Lincoln Log Cabin, and Watkins Woolen Mill. Sorghum is currently grown at three sites including Carriage Hill Farm, Cracker Country, and Lincoln's New Salem. Cracker Country is growing a specific variety known as Yellow Gal, and Carriage Hill grows Honey Drip. In addition to this, flax makes a decent showing with four separate sites growing flax--Carriage Hill Farm, Brattonsville, Lincoln's New Salem, and Volkening Heritage Farm. Brattonsville is currently growing Maralyn variety, whereas Volkening Heritage Farm is growing the brown flax variety. Of all of the sites surveyed, cotton was found to be growing at two sites (Lincoln's New Salem and Historic Brattonsville). Historic Brattonsville is growing a late-nineteenth century variety that was acquired from Clemson University.

Finally, the old cash crop of tobacco is currently being grown at four different surveyed sites. Carriage Hill Farm is growing a rare Connecticut Seed Leaf tobacco with seed procured from the Connecticut Agricultural Experiment Station. This tobacco variety was originally grown in the Miami Valley in Ohio during the late-nineteenth century. Lincoln's New Salem is growing a Tennessee Burley variety, and Sauder Village is growing Midewican Sacred, a traditional Native American tobacco. Lincoln's New Salem is growing a non-descript tobacco variety as well.

Now that we have identified the number of sites growing historic crops and the varieties that they are growing, we must decide on a practical approach to deal with this agricultural dilemma. There are many limits that historic sites face when looking at growing heirloom crops. The factor of available land and space is always a constant problem, as most sites make the most of their available land and property. Also, we must factor in the manpower necessary to prepare the soil, cultivate, and harvest the crops grown. An existing problem for all sites is facing challenges from outside factors such as pests or disease.

The first step toward increasing the number of available heirloom crops is making the decision to advocate this form of conservation and then taking the time to follow through with this commitment. Once a site has decided that they would actively like to practice historic seed saving, the next step is deciding what to grow and how much to plant.

When deciding what to grow at your site, you really need to look at your mission statement and overall interpretive plan. How will this item fit into your interpretive plan? Can it be incorporated into your foodways program or your agriculture program? Or, in the case of a park district-based site, does it fit in with your conservation plan? Once that question is answered you may then look at what to grow.

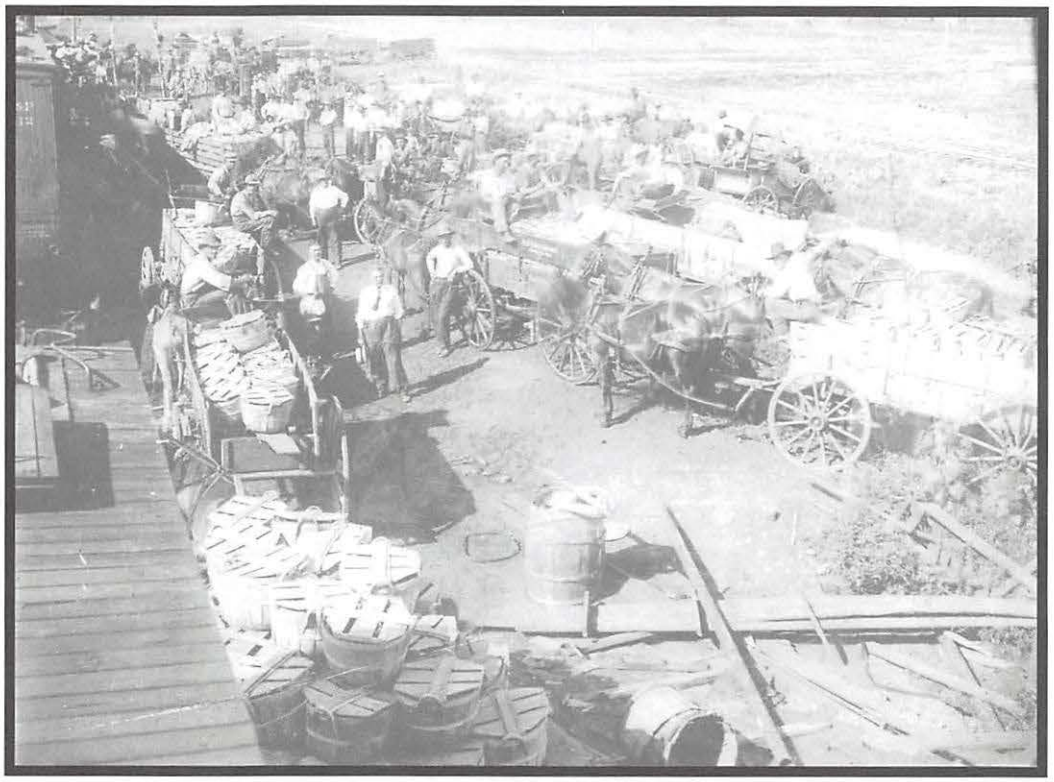
Based on the survey results, it is quite clear which areas need the most focus, primarily the small grains. For example, if two sites decide to grow rye in 2007, this is already doubling the amount of rye grown, according to the survey. Perhaps the best approach is to start out by picking a single crop to focus on. Emphasis on a specific crop is the best way to maximize your yield and minimize your manpower. By

Continued on page 22

A MOMENT IN TIME

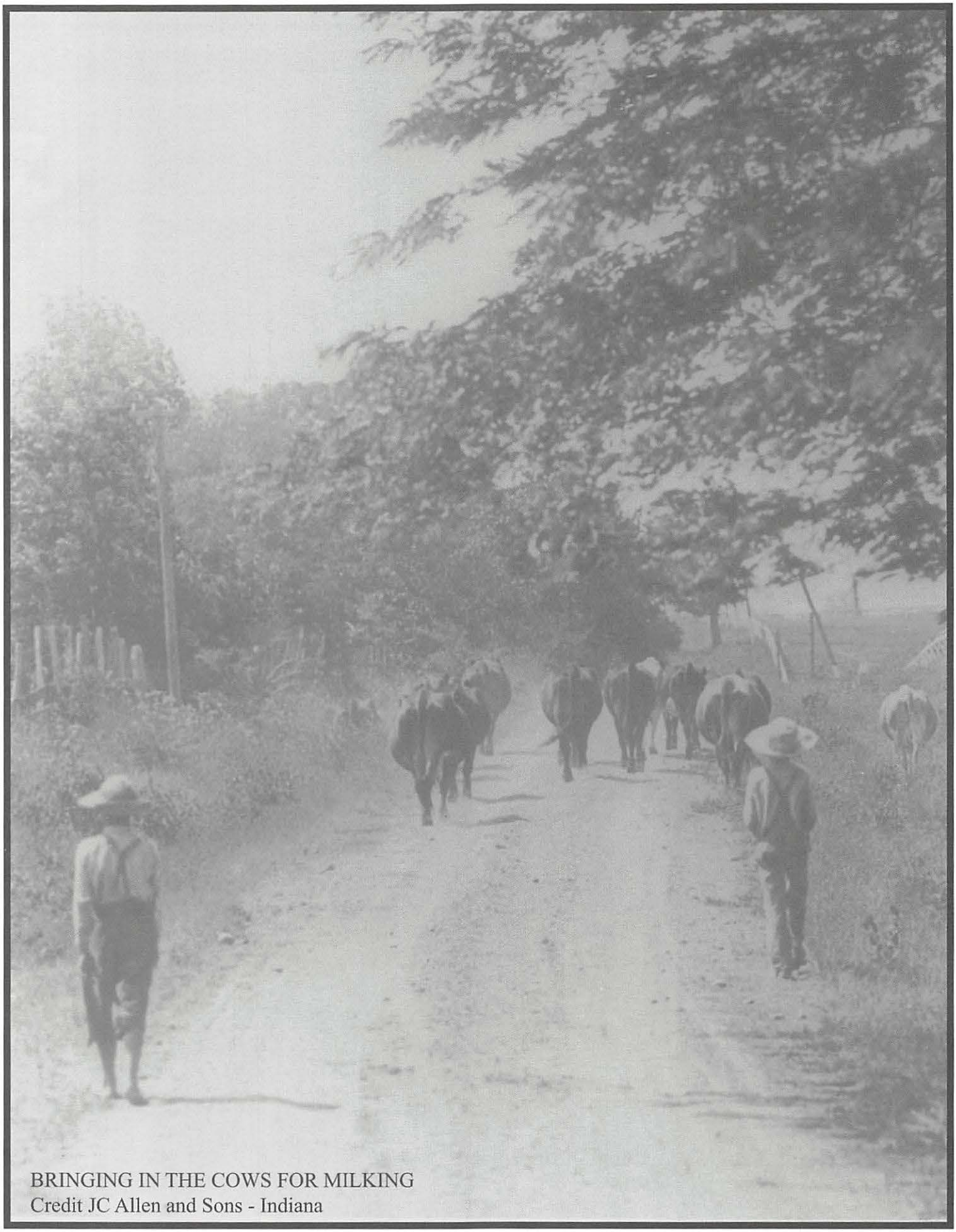
Edited by
Todd Price

Unless otherwise noted, all photographs are from the collections of Wagner Farm.



TRUCK FARMERS
Local truck farmers loading produce on rail for shipment to city, Ca. 1910.
A burgeoning city and the rail lines that radiated from its core provided opportunities for farmers in nearby communities along the lines, such as Glenview, IL, to produce diverse fruit and vegetable crops besides dairy products for eager urban markets.

MAN AND FOWL
While it is difficult to say with certainty what this Glenview area man is doing with his chicken, Editorial staff believes it might be some sort of localized track and field tradition. Clearly, more research in this arena is required. 1928.



BRINGING IN THE COWS FOR MILKING
Credit JC Allen and Sons - Indiana

A MOMENT IN TIME

Edited by
Todd Price

Unless otherwise noted, all photographs are from the collections of Wagner Farm.

SEEDING OATS
Wagner Farm, 1932.
In addition to truck farming and dairying, Glenview, IL farmers also raised commodities during the 1930s.

EARLY LESSONS ON THE FARM
Credit JC Allen and Sons - Indiana, 1920's

PRESS RELEASE:

Conner Prairie Releases New Training DVD/CDROM for Interpreters at Museums

Opening Doors to Great Guest Experiences is a new training tool to help museum staff and volunteers deliver outstanding experiences through live interpretation. Copies of this resource can be purchased at www.openingdoors.connerprairie.org for $39. This resource is a DVD/CDROM set that features interpretation expert and host of PBS' *The Woodwright's Shop* Roy Underhill and learning theorist and author Lynn Dierking.

Conner Prairie museum, a leader in the museum world as a result of its stellar programming and award-winning *Opening Doors* approach to guest service, has created a training tool that includes over thirty interpretive communication exercises, practical tips and techniques for engaging and inspiring guests and video clips of live interpretation for comparison and discussion. Below are some comments from museum professionals about this resource.

Mary Kay Cunningham, author of *The Interpreters Training Manual for Museums*

"There is a tremendous need for interpreter-training tools that explore and model conversational interpretation. The techniques offered in this DVD/CD-Rom are based on innovative research and offer new insight into how training interpreters in these techniques can positively impact the visitor experience. I have no doubt this will be an invaluable resource for interpreters, and the individuals who train them, for years to come."

Rick Finch, Site Manager, Fort Meigs State Memorial, Ohio Historical Society

"This is a wonderful project that will help any museum big or small with their interpretive training. The DVD gives sites with limited training time and money some excellent, easy-to-use resources for helping improve the way we, as interpreters, engage our guests. It creates flexibility in training, allowing volunteers or staff to train from home if needed."

Rip Stalvey, Museum Director, Cracker Country, Florida State Fair Authority

"This is exactly what we needed. It will move us light years ahead in terms of better engaging our visitors. You could not have hit the nail more squarely on the head. The DVD and CD-ROM have a logical, common sense approach that make it easy to apply in a range of situations."

PRESS RELEASE:

REID SELECTED TO RECEIVE 2006 LUIS CLAY MENDEZ DISTINGUISHED SERVICE AWARD

CHARLESTON – Debra Reid, an associate professor of history at Eastern Illinois University, has been chosen as this year's recipient of the Luis Clay Mendez Distinguished Service Award.

The award, given annually since 2004, honors the memory of Clay, an EIU Spanish professor who died in 2003. Recipients must exemplify the Clay's dedication via service to the university, their profession, and the community at large (local, national and international).

Reid is to receive the award during the 10 a.m. commencement ceremony Saturday at EIU's Lantz Arena.

"Dr. Reid's seven years of service to the university, and the community at large, and the historical profession is nothing short of extraordinary, and will be equaled and exceeded by few if any," wrote Terry Barnhart, EIU history professor, in supporting Reid's nomination.

"Debra is a consummate and ceaseless 'doer.' She is respected by those who know her on and off campus for the endless energy, exceptional efficiency and tireless dedication she brings to a wide range of activities and responsibilities. Her plate is a perennially full one."

A partial list of her current participation in professional organizations includes serving as an officer, board member or committee member of the Rural Women's Studies Association, Midwest Open-Air Coordinating Council, International Association of Agricultural Museums, Agricultural History Society. She's also done work for the Association for Living History, Farm and Agricultural Museums, American Association of State and Local History, National Council on Public History, the Illinois Amish Interpretative Center in Arcola and the Coles County Historical Society.

planting a single crop you will know exactly what resources will be needed and how much work will be involved. Next, the availability of seed is the biggest question. By utilizing heirloom seed distributors like Seed Savers International (http://www.seedsavers.org), Salt Spring Seeds (http://www.saltspringseeds.com), and Heirloom Seeds (http://www.heirloomseeds.com), period varieties can be found. However, probably one of the most underutilized resources for period crop seed is the United States Department of Agriculture.

The United States Department of Agriculture-Agricultural Research Service utilizes its Germplasm Resources Information Network by maintaining numerous seed banks across the country. Found at http://www.ars-grin.gov/, this can sometime be the best and only source for hard-to-find seeds. For research purposes, a small sample of seed may be obtained; however, this is enough to start the process.

Perhaps the best approach to starting an heirloom seed project is by starting small. Based on the amount of seed that you acquire, a small plot in a garden can be planted. This is easy to plant, easy to maintain, and if taken care of properly, can double in size the following year. Given this rate, after a span of four to five years, you will have enough to start planting in small farm plots. This method does require patience and dedication. However, the benefit is two-fold: a previously unavailable variety that has not been grown in over fifty years is now available again, and this particularly limited variety is more widely distributed. At this point, by sharing with other sites, the variety will be better distributed and alternate sources for it can be found.

Overall, the importance of maintaining period crops is just as valuable as any other element of preservation in living history. In the case of farm crops, it is especially vital as we are losing this valuable resource every day. It is our mission as historians to practice education and conservation in order to help preserve these historic varieties for future generations to enjoy. Perhaps then we may gain a further understanding of our past.

Notes

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2. Ohio Agricultural Report (Columbus, Ohio, 1886).
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Who's on First, Who's on Third? Interpretive Styles in Living History Museums

by
Laura Daugherty

As a former interpreter at Conner Prairie, I have been guilty of a bias toward first-person interpretation. For a long time, I had trouble understanding why museums would choose to use costumed third-person over first. I thought, "If you are going to have historically accurate buildings, furnishings, clothing, and even animals, then why wouldn't you have historically accurate people as well?" But I admit to my former shortsightedness, for the issue of what interpretive style to use is not black-or-white (or in this case, first-or-third). Many variables affect the choice that each site makes in this regard. I learned about some of these variables first-hand over the summer as an intern at Mahaffie Stagecoach Stop and Farm in Olathe, Kansas. At Mahaffie, we use costumed third-person for most of our interpretive programming.[1]

As my experience had been primarily at one museum and primarily in first-person until this past summer, I felt that I needed to get the opinions of other people working in living history museums today. To this end, I developed a survey (see graphic) and handed it out at the Spring 2006 MOMCC Conference in Lancaster, Ohio. I gave people the option of either turning the survey in at the end of the conference or taking it home and mailing it to me. I also posted an electronic version of the survey online at the MOMCC message board, which could be downloaded and filled out in Word, then e-mailed back to me. In order to assure that respondents would give honest opinions, I allowed them the option of anonymity.

Unfortunately, not as many surveys were returned as would have been ideal. A key factor in the low turnout was likely due to the nature of the survey. I did not feel as if a simple survey in which the respondents circled numbers was sufficient to get the information I was interested in. Instead,

Interpretive Styles Survey

Name:_____
Job Title:_____
Site:_____
❑ I would prefer to remain anonymous in any published material

1. What style of interpretation is used at your site?
   - ❑ First-person
   - ❑ Costumed third-person
   - ❑ Plain-clothes/uniformed third-person
   - ❑ Other: _____

2. Rate the effectiveness of this interpretive approach as it applies to your site:
   - ❑ Very effective
   - ❑ Mostly effective
   - ❑ Somewhat effective
   - ❑ Marginally effective

3. In your opinion, what are the advantages to this style of interpretation?

4. What are the drawbacks?

5. What kinds of programs do you think work best with first-person interpretation?

6. What kinds of programs do you think work best with third-person interpretation?

7. Would you change the style of interpretation at your site if you could? If so, why?

8. Other comments:

the questions were mostly open-ended. Though I knew such questions would be more time-consuming for the respondents to answer, I felt that open-ended questions would elicit more honest and useful information than a typical survey. I was correct in that assumption and had to accept a smaller number of completed surveys as a trade-off.

Fifteen surveys were returned in all. Twelve different sites were represented in the completed surveys:

Site	Title	Primarily 1st	1st—Special	Costumed 3rd	Uniformed 3rd	Is it effective?
Blacklick Woods MetroParks	Senior Naturalist			X	X	X Mostly
Buckley Homestead	Interpreter (volunteer)			X	X	Mostly
Buckley Homestead	Interpreter			X	X	Very
Carriage Hill Farm	Director of Education			X	X	Very
Conner Prairie	Historic Area Manager		X			X Mostly
Conner Prairie	Interpretive Team Leader		X			X Mostly
Fort Meigs	Historic Site Manager				X	Very
Hartwick Pines Logging Museum	Site Historian			X	X	X Mostly
Living History Farms	Farm Site Supervisor			X	X	X Very
Macon Co. Conservation District	Historic Sites Manager				X	Mostly
Oberlin Heritage Center	Executive Director			X		X Somewhat
Slate Run Living Historical Farm	Interpreter				X	Very
Slate Run Living Historical Farm	Interpreter (volunteer)				X	Very
Toledo MetroParks	Interpreter			X	X	Mostly
Volkening Heritage Farm	Interpreter (volunteer)				X	Mostly

The positions of the respondents ranged from executive director to volunteer interpreter. Forty percent of the respondents were interpreters, and several more interpret at their site on a regular basis. Such a wide range was desirable in order to get a variety of perspectives.

The first objective was to get a clear sense of what style or styles of interpretation these sites were using (see table below). Over 80% of the surveyed sites use costumed third-person as their main interpretive method. In other words, the interpreters dress in the manner of the period which they are interpreting, but speak to visitors as regular, twenty-first century people. More than 50% use first-person interpretation on a limited basis. This usually takes the form of special events like weddings, funerals, and holiday celebrations. No respondents indicated that they used the "my-time, your-time" or "ghost" approach to first-person that has been practiced in the past at some sites. Just over 40% use uniformed third-person to some degree in their interpretation. When uniformed third-person is used, it is often in conjunction with one of the other interpretive styles.

Some use first- and third-person in a tag-team fashion for certain programs. Rick Finch, Historic Site Manager at Fort Meigs, says that the candlelight tour at his site is led by a costumed third-person interpreter with first-person interpreters performing vignettes at the stops along the way. Likewise, Blacklick Woods MetroParks uses a combination of interpretive styles for a cemetery walk. A uniformed third-person interpreter leads the visitors and introduces and concludes the program, while a first-person interpreter gives the meat of the presentation. Such an approach helps with the logistics of these types of programs, where it would not make sense to have the entire program done in first-person.

Other sites use a combination of first- and third-person primarily for interpretive elucidation. Melinda Carriker, 1700 Ioway Indian Farm Site Supervisor at Living History Farms, states:

When it comes to special events, such as the funeral service [in Living History Farms' 1875 town], that are done in first-person, it allows the visitor to see completely, including language, what an event like this would have been like in the past. Once the event is over our site goes back to third person and explains about what just took place. This allows visitors to easily ask questions and find out about something which they did not understand.

In such situations, first-person is employed in order to immerse the visitors fully in the past, while third-person interpreters are there to help the visitors relate the first-person experience to their own modern world.

Another objective of the survey was to determine the overall effectiveness of the methods of interpretation at a particular site. Over 50% of respondents rated the effectiveness of the interpretive style or styles used at their sites as "mostly" effective. Forty percent rated their interpretive style(s) as "very effective." Just one respondent felt that the interpretation at their site was only "somewhat" effective. These designations, however, give little in the way of solid information. In this regard, the open-ended questions were much more telling. As it turns out, there is a considerable amount of ambivalence among living history workers when it comes to choosing one interpretive style over another.

I also wanted to know why sites chose a first-person interpretation for certain programs and third-person for others. Interestingly, the opinions of the respondents in this matter

did not always line up. There was actually somewhat of a paradox in regards to what type of programs work best with first-person interpretation and what programs work best with third. Some respondents felt that first-person interpretation works best in a more theatrical setting, where the visitors are not active participants. One respondent, who wished to remain anonymous, said, "I think visitors were more accepting of [a special event like a temperance rally done in first person] as it was in a more theatrical setting which was more comfortable."

Indeed, first-person might best be done in a more theatrical setting that is distanced in some way from the visitor at a small site with limited resources and orientation opportunities. According to Kate Herring, an interpreter with Toledo MetroParks, the best programs for first person at her site are ones "where [interpreters] can memorize a script and not take questions from general public." This helps to combat the problems associated with a lack of resources for training. The interpreters are more comfortable, so the end product will, by default, be better.

Edward P. Alexander assesses these types of programs rather bluntly, saying that "Role-playing, unless most artfully carried on, often seems overdramatic and unconvincing. It sometimes cannot stand the full light of day, but is better done at night, with flickering candles or other forms of dim illumination."[2] While his assessment seems harsh, it is true that many sites—Buckley Homestead, Fort Meigs, and Toledo MetroParks are but a few—use first-person for scripted nighttime events, such as lantern and candle-light tours and holiday programs. I participated in one such program at Mahaffie recently—a cemetery tour focusing on the veterans of Olathe. These programs can be more forgiving for the interpreters, but they often stress entertainment over education and can be fertile ground for caricatures. When done well, however, they can be a very moving and powerful form of interpretation.

Other respondents advocate the use of first-person interpretation in much different circumstances. As Stacy Roth asserts, "First-person interpretation... is more demanding of interpreters than third-person interpretation and is also more demanding of the public. It forces the visitor into the role of anthropologist, voyeur, outsider, time traveler, and interloper."[3] Whereas the former group of respondents felt that programs which lessened the demand on the visitors as much as possible were the best candidates for first-person interpretation, others seemed to indicate that first-person should be used in situations that do indeed challenge the visitor. Melinda Carriker mentioned probably the most extreme example of this type of program—Conner Prairie's Follow the North Star, which forces visitors to actively play the uncomfortable role of runaway slaves—as an effective use of immerse first-person.

Most first-person interaction is not that intense, however. Respondents indicated that first-person functions as a way of drawing visitors into the past and setting the scene for learning. Rob Martin, Historic Area Manager for Conner Prairie's 1836 Prairietown, states,

> The advantages of first person interpretation revolve mostly around contextualization, in my opinion. First person allows the guest to feel more immersed in the time period, and the clothing, personal accoutrements, attitudes and beliefs help to round out the material culture in terms of setting a stage... I think that programs which stress immersion experiences almost require first person... First person interpreters can place characters with controversial opinions into a human context instead of casting issues in terms of right and wrong, good and bad, etc.

In the best of interpretive situations, first-person can help to combat the presentism that is an easy pitfall of historical interpretation and bring a sense of humanity to the cold facts of the past. Likewise, another respondent felt that first-person works best for "representations of daily life" that show "community interaction." In other words, first-person helps to set the stage for a period environment. But a problem with using first-person to fully immerse visitors in a time period arises when the physical setting is not conducive to doing so. "Sometimes, it would be better to be in first person to bring people further into the experience," says Tom Walsh, a volunteer interpreter at Volkening Heritage Farm. But he feels that this only works in a more isolated historic setting—and Schaumburg, Illinois is definitely not an historic setting. "I don't think first person works outdoors when there are modern stores, cars, etc. in plain sight." Mahaffie Stagecoach Stop and Farm is in a very similar situation as Volkening—in the middle of an ever-growing suburb in a large metropolitan area—and I concur with Walsh's opinion.

It can be easy to fall into the trap of thinking that sites have to "resort" to using third-person interpretation when first-person is not feasible. But as Rob Martin emphatically states, "Third person is NOT the bastard child of first person." Oftentimes, the interpretive goals of a site dictate the use of third-person as the best choice. One main reason for choosing third-person is, of course, that the visitors can relate more readily to the interpreter when both parties are speaking in the present. "Most [visitors] appreciate third person and the fact that the 'man in the funny clothes' talks normal to them," Rick Finch states. Janet Hatfield, an interpreter at Slate Run Living Historical Farm, concurs with

this view, asserting that costumed third-person allows a certain amount of freedom for the interpreter and comfort for the visitor. "We can talk to a variety of people of various ages and background[s] at one time... I think visitors like the costumes, but appreciate the information [that third-person interpretation allows you to give]," she says.

Most respondents agreed that sites where there is not one set time period are the ones that are best suited to third-person interpretation. "Interpretation where change over time is the focus—like in the long history of a house or telling about the family who owned it for 100 years—works well with third person," an anonymous respondent said. He went to assert that "...with multiple sites the third person interpretation gives you more freedom." Rick Finch agrees, saying, "I think any site that shows change over time benefits from third person so that a person on an 1850 farm can also talk about technology on a 1900 farm."

Another factor in deciding to use third-person for the bulk of interpretation at a site is the nature of the subject matter being interpreted. Misrepresenting the person or people whom your site is attempting to portray is of particular concern. Interpreters are often uncomfortable portraying someone of a different race, culture, religion, or ethnic group. At one surveyed site, the volunteer interpreters told the manager that they would refuse to participate in first-person programming because they felt that they were not capable of speaking in an Upland Southern dialect without making it sound hokey. The situation can get more sensitive when the group of people a site is portraying is still living in the community that the site serves. This is the case at Carriage Hill Farm, which was originally inhabited in the 1880s by a German Baptist family. "Due to the large number of members of this church in the nearby community, [third-person] is pretty much the only way to present it," concedes Rick Musselman, Carriage Hill's Director of Education. In dealing with situations like this, sometimes third-person can create a certain amount of distance and objectivity that helps both the visitor and the interpreter to deal with the subject matter in a non-threatening way.

But even using third-person, controversy and discomfort can arise. Though many museums have made it a policy to never dress non-native interpreters in Native American costume, some continue to do so. Kate Herring, an interpreter with Toldeo Metroparks in Ohio says that "the native costumes are hard personally to wear, just uncomfortable (personally) because I'm not native." These situations are ones in which the institution must consider seriously the ramifications of choosing first-person or costumed third-person. Herring's dilemma is one which could effectively be solved by the judicious use of uniformed third-person.

With all these issues in mind, several respondents stressed the importance of having good orientation, especially when using first-person interpretation. At any museum—living history or not—orientation is always a key component of a positive experience for the visitor. Susan Childs, an interpreter at the Buckley Homestead, wrote, "[The visitors] can accept and enjoy the experience better if they understand the concept." Rob Burg, Site Historian at Hartwick Pines Logging Museum can speak from experience to that effect.

> We provide an orientation at our visitor center [for a first-person 1896 lantern tour every September], so they know what they will be experiencing. The first couple of years we did not have this orientation and our program suffered due to that... First Person [sic] works best in situations where the guest is well prepared to take part in this form of interpretation.

With third-person interpretation, the interpreter can easily answer any question that a visitor asks, whether it is "period" or not. Even if the interpreter does not know the answer, they have the ability to simply say, "I don't know"—a luxury not afforded to first-person interpreters. If the orientation at the site is poor, visitors will not understand this limitation, and may get frustrated and even angry with a first-person interpreter who is trying to stay in character. One respondent, who wished to remain anonymous, suggested,

> If you use first person at your site, the key is to make certain that everyone that walks through the door knows what the 'rules' are. Like the fact that if someone is dressed in funny clothes, that they are working with a certain parameter [of time], but if they are in modern clothes, then any question can be answered in a non-confusing way.

As this respondent advocates, some sites do use non-costumed third-person interpreters to answer non-period questions, keeping the visitors happy and the first-person interpreters from having to "break character." But even this approach should still be used in conjunction with adequate orientation to make clear what the "rules" of the game are.

Even with the best orientation and uniformed third-person interpreters stationed around the site, first-person interpreters still must deal with non-period questions. The way such questions are sometimes handled leaves a lot to be desired. As Rob Martin related,

> Strict first person portrayals based on 100% accuracy in terms of attitude, clothing, etc... often serve to exclude rather than include guests, and tend to make them feel

> foolish... If one of the interpreter's goals is to help visitors draw personal connections between past and present, very strict adherents to 'remaining in character' almost always fail in this regard.

Rather than answering visitors with a "period" response that truly answers nothing and only turns the visitor off, enlightened interpreters can work around the question without really breaking character. Stacy Roth similarly argues, "Skilled interpreters overcome such hurdles by casually 'double-explaining' their own comments."[4] A first-person interpreter is just that—an interpreter. Rather than treating the visitor as a nuisance, the interpreter ought to be helping visitors to make sense of the past by carefully and respectfully filtering their questions through the lens of a first-person character. According to Rick Finch, "Poorly trained staff can offend visitors by saying [for example], 'Why that's a toaster, everyone knows that." This issue brings up the larger problem of training first-person interpreters.

Many of the respondents regarded training as one of the biggest impediments to using first-person interpretation at their sites. There was a general expression of frustration with the scarce funds and other resources needed to implement a first-person program. As stated before, first-person interpreters must be prepared to answer any of a wide variety of questions and have the historical knowledge stored in their minds, ready to be pulled out and used at any time. They cannot answer, "I don't know," to a question for which their character should know the answer. Moreover, interpreters of all types must be trained in interpretive techniques in order to effectively engage the public. "I feel good first person interpretation requires a tremendous amount of training to be done well. As a small site we can't provide that training," says Finch.

In addition to the amount of training needed to do first-person interpretation well, sites must consider how often they will need to train interpreters. While there are veteran interpreters out there who have served thirty or more years at one site, such loyalty is by no means the norm. Most living history museums suffer from an extremely high turnover rate. Pat Murphy, executive director of the Oberlin Heritage Center, says, "We do what we can with limited staff and many volunteers and student interns. My experience has been that first person interpretation can be done very well only with lots and lots of background research, appropriate costuming and continued training which is hard to accomplish with sporadic volunteers." When interpreters are constantly coming and going, it is difficult to justify spending an inordinate amount of time, money, and effort to train them.

It is also difficult to adequately train interpreters when the bulk of them are volunteers. Volunteers are the lifeblood of many living history sites, but it can be a challenge to train and coordinate them. As one respondent affirms, "Getting a large group of volunteers all keeping to character without stereotypes and staying in the right time period and region is a BIG challenge!" If volunteers are not trained in the same matter as paid staff members are, they often do not understand the reasoning behind the way the site is operated. Thinking that they are doing good, they can inadvertently damage the credibility of the museum's interpretation. Another anonymous respondent manages a site where most of the interpreters are volunteers and has trouble enforcing interpretive standards. "Some volunteers maintain their own costumes or purchase their own which may not be authentic or of the right period," he says. Wisely, he chooses to limit first-person programs at the site. Still, even if interpreters are using third-person, they should be dressed appropriately. In that situation, a good solution might be to limit first-person events to paid staff and have volunteers and other staff members wear a uniform of a polo shirt, name tag, and khaki pants, for example.

In many cases, it all boils down to money. Regardless of what interpretive style a site chooses, it is going to have problems getting, training, and keeping interpreters. In his book Time Machines, living history expert Jay Anderson writes, "People with sufficient motivation to rise to the challenge of being good animators [his term for first-person interpreters] are rare."[5] Indeed, there are few people who can interpret effectively—in first- or third-person—all the while struggling with extreme heat and cold, strenuous manual labor, and group after group of schoolchildren day in and day out. I would submit, furthermore, that there exist even fewer people who can stay in such a demanding field without due recompense. The love of interpretation can only go so far. If living history museums are serious about getting and keeping high-quality interpreters, they need to increase the pay and benefits. All museum work is a labor of love, of course. But if interpreters make less than a living wage—less, in fact, than a fast-food worker—they are not going to stay for long. In a 1997 article in the MOMCC magazine, Chris Gordy agreed that raising pay for interpreters is one way of reducing staff turnover, which is something that has not yet come to pass.[6] Reducing staff turnover will in turn improve interpretive programs and lessen the demands on training resources.

Some in the living history field have argued that third-person interpretation is not as effective as first-person. "The problem seen in third person is that it misses the drama, or entertainment, desired by the visitor. If the visitor is not drawn in, the interpreter does not have the chance to convey what is desired."[7] On the flip side, some see first-person as

inherently problematic and argue that "the attempt to create the past is... inaccurate, incomplete... too entertaining or theatrical, too shockingly unlike the present, or alternately, too homogeneous with the present."[8] But it is clear from this preliminary study that both styles have their place in living history museums. "I feel this is one area in which there will never be a true one style [that] is better than the other," says Melinda Carriker. The silly rivalries between interpretive styles that have plagued living history in the past are hopefully on their way out for good. In a field where we constantly have to prove our worth to the public and other funding sources, infighting will get us nowhere. I hope that the results of this survey will help to affirm the validity of multiple interpretive styles.[9]

NOTES:

1. I hesitate to use the word "costumed," as I feel that the term "period clothing" is more accurate and appropriate than "costume." But for the lack of a concise way to refer to this style of interpretation, I will continue to use it.
2. Edward P. Alexander, Museums in Motion: An Introduction to the History and Functions of Museums (Walnut Creek, CA: AltaMira Press, 1996), 200.
3. Stacy Roth, Past into Present: Effective Techniques for First-Person Historical Interpretation, (Chapel Hill, NC: The University of North Carolina Press, 1998), 14.
4. Roth, 71.
5. Jay Anderson, Time Machines: The World of Living History (Nashville, TN: American Association for State and Local History, 1984), 20.
6. Christopher D. Gordy, "The Complex Field of Living History: Through the Eyes of its Students," *Midwest Open-Air Museums Magazine*, 18:2 (1997), 8.
7. Ibid., 9.
8. Roth, 21.
9. With more time, a more comprehensive survey could be conducted that would further illustrate these points. Ideally, I would like to survey staff at all the historic sites that are members of the Association for Living History Farms and Museums (ALHFAM) and its regional organizations like MOMCC. It would be interesting to see if the statistics that came to light as a result of this small initial survey hold true across the board, or if the initial sampling was not representative. It would also be worthwhile to see if there are any regional trends in living history—for instance, if there are more sites that use first-person interpretation on the East Coast than there are in the Midwest.

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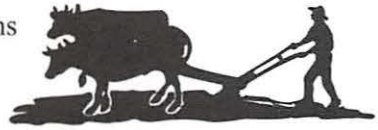
Livestock Care in Museums

Association for Living History, Farm and Agricultural Museums
(ALHFAM)
"An Organization Of People Who Bring History To Life"



Prepared by: FARM: The ALHFAM Professional Interest Group focusing on agricultural issues in a museum setting.

Revised and re-formatted: June 12, 2006

This outline is a "guidance" document intended for individual site's resource and risk assessment when developing livestock programs and management plans/policies. It is the opinion of the review committee that livestock plans should receive board approval or other accreditation from the sites governing body. Policies should be developed and administered with the assistance of experienced livestock health professionals. We recommend that the responsible party consult individuals who currently oversee livestock programs in a museum setting. The assistance and guidance of other professionals lend credibility, public confidence and considerable security to livestock programs.

The information below is intended to be an outline that stimulates thought on the subject of livestock in a museum setting. It is not intended to be a comprehensive outline. For more specific information contact the chair(s) of the ALHFAM professional interest group- FARM found on the website at alhfam.org.

Points for Consideration

Institutional Commitment—Is the institution committed to the resources- financial, physical (barns, fields, pasture, fences, etc) and personnel necessary for a livestock program?

Mission Statement of the livestock program-- THE BIG PICTURE of how livestock programming enhances the museum site. How does the livestock program fit into the overall mission of the site?

Goals and objectives of the livestock program--- State clearly what you wish to accomplish by implementing a livestock program. How will the livestock fit into the site's programming? Will the livestock serve an active or passive interpretive role? Do you intend to use the livestock as part of the site's interpretation in a "working" manner?- [Examples: shear the sheep with historically appropriate methods; work the horses and oxen in fields]. Are the livestock intended to be a passive enhancement to the site? Or some of both?

Staffing for livestock program---Determine necessary staffing levels to maintain program in a professional manner. Identify staff person responsible for livestock care and clearly define their responsibilities. Develop a clear chain of command from the governing body to the livestock handlers. Identify responsibilities of all staff engaged in livestock care. Consider source for qualified staff to recruit for positions. Clearly define the availability of staff persons to properly maintain livestock program.

The Livestock Management Plan -- The nuts and bolts of the plan are contained in clear policies. The document inevitably will identify all areas of livestock care. (The list below is not necessarily in order of priority.)

I. Purchasing policies
- A. Budget- for purchase and maintenance
- B. Determine realistic costs for livestock
- C. Initial acquisition
- D. To breed or not to breed
- E. Livestock selection
  1. Phenotypic and genotypic
  2. Breed choice
  3. Rare breeds conservation
  4. Breed or individual temperament requirements
  5. Training requirements- horses and oxen
  6. Loans- incoming/outgoing
  7. Gifts- Note: consider advantages and disadvantages to gifts. Do donated livestock have hidden issues or problems?
  8. Sponsorships- adopt an animal program, etc…

II. Environmental control- specifications for the following may be found in the Federation of Animal Science Societies, Ag Guide, or other university publications. See USDA animal care policy manual #29.
- A. Space requirements-specific to species/ indoor and outdoor

B. Relations between species
C. Temperature tolerances of species/breed
D. Sanitation/ manure disposal
E. Pest management
    1. Exterior parasites on livestock
    2. Internal parasites in livestock
F. Physical site
    1. Buildings and grounds
    2. Shelter requirements
    3.Ventilation/ Odors to surrounding area
    4. Feeding arrangements- troughs, mangers, etc…
    5. Predator control methods
    6. On-site and off-site facilities
G. Fencing
    1. Types- historic or modern
    2. Safety- humans/livestock
    3. Cost consideration
    4. Maintenance requirements
    5. Within view of public?
H. Nutrition -- Recommend a nutritionist/ veterinarian as a consultant- (provides credibility)
    1. Specific needs for each species
    2. Specific needs for individual livestock within species
    3. Work load for each species and each individual
    4. Gestation periods for each species
    5. Lactation
        a) Weaning
        b) Drying off
    6. Growth expectations
    7. Water supply
        a) Source
        b) Container- period or modern
        c) Fresh – determine this.
        d) Amount needed per animal.
        e) Availability.
        f) Public perception
    8. Storage of feed
        a) Rotate/ freshness
        b) Containers
        c) Rodent free
        d) Security from livestock/visitors
        e) Feeding schedule
        f) Quantity
        g) Quality/Brand
    9. Personnel--Note: Designate the personnel who feed! (training is necessary to insure consistency).
        a) Posted and available for easy access for staff
        b) Identifying amounts and specific guidelines for certain livestock individuals

III. Health Programs and biosecurity-- Design in consultation with local veterinarian -- adds credibility as well as expertise—(a professionally assisted program- under contract or not).
A. New acquisitions
    1. Vaccinations before arrival
    2. Parasite control before arrival
    3. Practices unique to species prior to arrival
    4. Quarantine upon arrival
B. Vaccinations- preventive/general/reproductive.
    1. Times of year -- Identify season- initial/ booster
    2. Age--newborn, yearling, mature, etc…
    3. Type of medication/ dosage amount/ booster
C. Worming
    1. Schedule
    2. Type of mediation
    3. Rotation of medication type
D. Castration
    1. Methods/determination
    2. Medical treatment
    3. Trained, experienced staff
E. Veterinarian
    1. Maintain close working relationship
    2. Hospital facilities- distance/ location
    3. Sick animal quarantine
    4. New acquisitions quarantine
    5. When to call
F. Ferrier- if applicable
G. Disposal procedures
    1. Live animals
        a) Euthanasia
        b) Sale- restrictions?
        Private party
        Auction
        Donation
        c) Use for facility
        Human consumption
        Processing
        Programming
        Storage
        Dissemination
    2. Deceased animals
        a) Burial
        b) Disposal service
        c) Donations to vet schools or other facilities

Continued on page 32

25th Anniversary Endowment Fund

Candace Matelic, founder of MOMCC, has pledged the first donation to the MOMCC endowment - $2,500, which she challenges MOMCC members to match 3 to 1. By the campaign's end the fund will increase to at least $10,000. Pledges already stand at $3,097. MOMCC established the endowment to honor the organization's 25th anniversary. The interest from the $10,000 investment will increase MOMCC services to members, including but not limited to fellowships to attend MOMCC and ALHFAM conferences, invited speakers at conferences, and special publications.

Contributions of any amount are welcome, and all funds will be restricted. Please use the endowment as an opportunity for planned as well as memorial giving. Contributions may be made in installments, with billing occurring twice during FY 2004-2005 (Sept. 1-Aug. 31) and twice during FY 2005-2006.

Please make your tax-deductible contribution today by completing the form below and mailing it to the MOMCC treasurer, Debra A. Reid. You will receive a thank-you letter that will serve as proof of your contribution.

Contributors will be listed in each fall issue of the MOMCC Magazine. If you wish to remain anonymous, please indicate that on the contribution form.

MOMCC thanks you for your support.

25th Anniversary Endowment Fund Contribution Form

Memorials: This donation recognizes the following individual (can be living!!)_____

Biographical information on the individual memorialized (optional)_____

_____

_____

Anonymous (please circle preference): YES / NO

Publication information (please circle preference): YES / NO I allow my name to be published in the MOMCC Magazine (Fall issue) as a contributor to the MOMCC 25th Anniversary Endowment Fund.

Amount: _____$25 _____$50 _____$100 _____$250 _____Other

Payment Method: _____ Check or Money Order (Payable to MOMCC Endowment Fund)

_____ Credit Card (Please Circle) VISA / MASTERCARD

on Credit Card_____Expiration date:_____

Please charge my card for $_____ AUTHORIZING SIGNATURE:_____

Contribution made by:

NAME: (as you wish it to appear in the MOMCC Magazine)_____

Address: _____ City:_____State: _____ Zip Code:_____

Daytime Phone: (Area Code) and number: _____ E-mail:_____

Send this Endowment Fund Contribution Form along with payment to:
Debra A. Reid, MOMCC Treasurer; Department of History, Eastern Illinois University
600 Lincoln Avenue.; Charleston, IL 61920

H. Record Keeping
    1. Health
    2. Nutrition
    3. Acquisitions
        a) Newborn
        b) Purchase
        c) Donations
        d) Medical supplies
        e) Other supplies
    4. Breed registrations

IV. Staff Training
A. Mission of livestock program
    1. Overview of management plan
    2. Policies and procedures
    3. Chain of command
    4. Training frequency and refresher training
B. Animal husbandry
    1. Handling livestock
    2. Livestock behavior
    3. Restraint techniques
    3. Physiology of species
    4. Nutrition- feeding schedule
    5. History of species
    6. Preventative care
    7. Grooming schedule
    8. Health check schedule
C. Visitor interaction
    1. To pet or not to pet
    2. Interpretive goals and objectives
    3. Naming of animals
    4. Define the acceptable level of visitor participation
D. Driving techniques of draft/carriage animals if appropriate
E. Visitor and Staff Safety
    1. Around livestock
    2. Facilities
    3. State and local laws
F. Written resources for reference use.

V. Liability Issues
A. Insurance
B. Training and procedures
C. Equipment
D. Contractors on the site

VI. Emergency plan
A. Inclement weather
B. Disaster- fire, flood, etc…
C. Contact list
D. Prioritized plan

For additional information contact the current chair of the FARM professional interest group listed on the ALHFAM website at alhfam.org.

Original document compiled in 1999 by ALHFAM members:
Robert Preseren- Ohio
Steven Miller- Pennsylvania
Ralph Ward- Kentucky
Terry Sargent- Indiana
Peter Zopes- Maine

Reviewed and revised in June 2006 by ALHFAM members:
Jonathan Kuester- Illinois
Barbara Corson- Pennsylvania
Rob Martin- Indiana
Larry Miller- California
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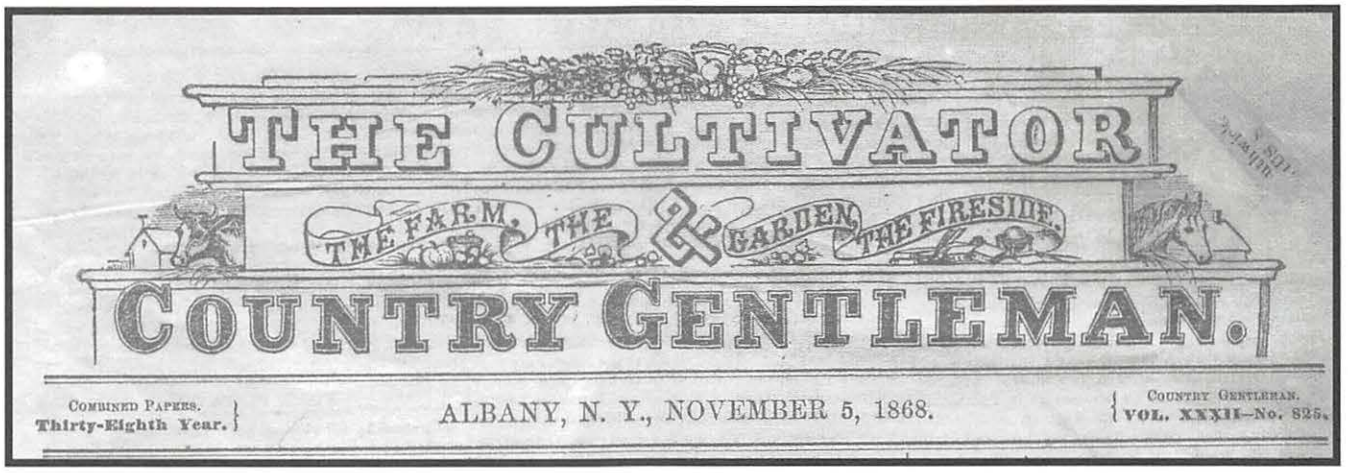

THE CULTIVATOR
THE FARM, THE & GARDEN, THE FIRESIDE.
COUNTRY GENTLEMAN.
Combined Papers. Thirty-Eighth Year.
ALBANY, N. Y., NOVEMBER 5, 1868.
Country Gentleman. VOL. XXXII—No. 825.

OUR ILLINOIS CORRESPONDENCE.

Champaign Co., Oct. 28, 1868.

As if to make amends for the past, we have had a week of magnificently fine autumn weather. Sunday and Monday were windy and warm, almost like summer; it was cooler Tuesday, and we have a cool norther blowing softly down from the lakes to-day. Last night, for the first time in the season, prairie fires lighted up the horizon at several points of the compass, but rather dimly and indistinctly, under the light of pretty nearly full moon. The country is being enclosed and settled so fast, that here in Champaign County, prairie fires will soon be a thing of the past. Ten years ago, whenever the old grass was sufficiently dry, prairie fires were to be seen nightly, and during the months of October and November, they were so frequent as to light the whole country up.

The Sorghum Crop

Has been growing gradually smaller for not less than three years. Four and five years ago there were tow mills of the largest class run in Champaign City, commencing soon after the first of October, and continuing until stopped by frost in December. Three years ago one did the work in about eight weeks; last year the job was through within three weeks, and, this fall, the owner informed yesterday it would not take two weeks to grind the cane raised this year. When corn brings more than 50 cents a bushel, wheat from $1.25 to $ 1.50 and oats from 30 to 50 cts., our farmers pay attention to these crops almost too exclusively, and for these reasons I suppose it is that the Sorghum crop is so decreased.

Prices late in October, 1868,

Are lower than most of us have anticipated, and considering the present "muss" in the New-York money market, they may go near to the never-to-be-forgotten "ten-cent corn era" of 1859 and 1860. Below are the highest prices paid for the several staple commodities named, since January, 1868, and also the present price of the same- all of this in Champaign Co., Central Illinois. During the period named, the decline has been in

Wheat	from.....	$1.40 to $0.80
Barley	".....	1.75 " 1.25
Rye	".....	1.30 " 75
Oats	".....	50 " 30
Old Corn	".....	92 " 60
New do.	"	50 " 25
Flax seed	from.....	2.80 " 1.50
Potatoes	".....	2.00 " 90
Live Hogs	"	10.00 " 7.00

I do not consider the 25 cents paid for new corn as indicative of the range of prices during the coming season; for if I did, I should say that the era of ten-cent corn had been reached already. Twenty-five cents in greenbacks for eighty pounds of corn in the ear, is little better than ten cents in gold for seventy pounds. Those only sell corn now who are compelled to sell, and I am sorry to say there are many tenant farmers and beginners who must do so to live and the grain men, feeling there is some risk in cribbing corn as green as it is at present, buy with reluctance and only at the lowest figures. The fluctuations which attend or inconvertible paper currency make nothing certain but uncertainty; so, few embark in grain transactions, unless large margins and profits are highly probable, and hence the doubling up

www.momcc.org

of doubling down of prices every few months.

Grain Speculations and grain "Corners"
Are quite beyond the power of the farmer to prevent. He must advise himself fully of the condition of the country, its crops and crop prospects, and then act accordingly. I would not have the farmer accept the advice or opinions of the commercial classes, nor of politicians, large or small; but would have him the best informed, as he is the most numerous and powerful class.

Perhaps all of the readers of the COUNTRY GENTLEMAN do no quite so well understand what "a corner" in grain means, as they do what the term "speculation" signifies. To effect a "corner," then, it is only necessary for a body of (let us call them gentlemen,) to conspire secretly together to buy five hundred thousand bushels of corn or wheat at a certain price, to be delivered on a certain day, in a certain market, which is capable of supplying four hundred thousand bushels only in that time. It is principally the smart money drawn from the failure to deliver the one hundred thousand bushels that cannot be obtained, on which the conspirators make their profit.

There have been two "corners" in the Chicago grain market within a few months-one in wheat and the other in corn- and half a dozen prominent grain dealers have been pecuniarily ruined thereby. When the sly and cunning fox traps the fierce and stupid wolf, the innocent sheep may look on the game with surprise and admiration.

Very Much against Tree Pedlers
Has been said, and yet the quantities of nursery stock they sell is somewhat surprising! While almost every farmer takes one agricultural paper certainly, and just certainly reads the advertisements- a majority of them wanting trees, will not take the trouble to go to a nursery and select, nor to sit down and write an order for them. But, when the glib-tongued tree man comes along, with his books and his specimens and insinuating ways, unable to withstand so much horticultural eloquence, the farmer puts down his name with alacrity for twice the amount he would have ventured to select or order on his own account. An, I am bound to add, that when the agent's consignment arrives, the trees are accepted, delivered and paid for without words or hesitation on either side. I do believe we owe to the labors and exertions of the tree pedlers one-half the increase which has been made in fruit planting among small farmers and town proprietors in the last five years in this State

B.F.J.

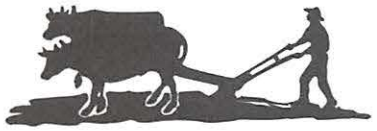
Poisonous Hair Washes

The danger of applying powerful drugs to the skin, in the hope of obtaining some physical beauty, is a familiar subject, but one which deserves all the attention it is likely to receive. Hear what an exchange says, very truthfully, of "hair-washes."

It is only right to refer to a source of possible disease which is peculiarily wide-spread just now, and against which the public should be cautioned. At the present time there is quite a rage for the use of hair "washes" or "restorers," which while the charge of their being "dyes" is indignantly repudiated, yet in a short time "restore" the color of the hair. The active agent in these washes is, of course, lead. In the majority of cases, probably, a moderate use of such a lotion would be unattended with mischief; but it is worth remembering that palsy has been known to be produced by the long continued use of cosmetics containing lead. But of the thousands of person who are applying lead to their scalp, there will doubtless be some with an extreme susceptibility to the action of the poison, and these will certainly run no inconsiderable risk of find the "restoration" of their hair attended by loss of power in their wrists, arms, and legs.

Excerpted from *The Cultivator Country Gentleman*. Vol. XXXII No. 825. Albany, New York. November 5, 1868.

Report from ALHFAM 2006 Conference & Annual Meeting



Debra A. Reid

Editor's note:
The president of MOMCC, Rob Martin, serves as the representative of the Midwest region to ALHFAM. At each ALHFAM meeting, the chair of the Committee on Regional Networking (CORN) meets with the regional representatives. In Rob's absence, Debra Reid sat in on the 2006 CORN consultation in Baton Rouge, Monday, June 5, 2006. She reports the following.

The Association for Living History, Farm and Agricultural Museums has remained relevant to members partially through vibrant regional conferences and networking opportunities. In the spirit of cooperation and collaboration to strengthen the living history and open air museum field, MOMCC welcomes all ALHFAM members from the Midwest and beyond, to its semi-annual conferences, and cooperates with ALHFAM goals regarding membership recruitment and retention. To this end, MOMCC underwrites a fellowship for a Midwesterner to attend the ALHFAM annual conference. The application is available via ALHFAM.org. Please take time to apply for the fellowship that covers conference registration and lodging so relative newcomers to living history can become familiar with the vibrant professional development opportunities that ALHFAM and MOMCC afford.

ALHFAM likewise provides a forum to exchange information across regions about everything from livestock care to interpreting the twentieth century. The sharing depends on member participation in conferences and via ALHFAM-L, a members-only message board accessible via ALHFAM.org (under Membership, and ALHFAM-L).

Sixteen Midwesterners met during the 2006 ALHFAM conference to discuss upcoming MOMCC conferences and other regional interests including generating presentations for MOMCC and ALHFAM conferences, and papers for the *Midwest Open Air Museums Magazine* and the *ALHFAM Bulletin*.

Plan now to attend the 2007 ALHFAM conference, June 2-6, in Santa Fe, New Mexico, hosted by El Rancho de las Golondrinas, with lodging at the College of Santa Fe. For additional information, contact program co-chair Mick Woodcock, Sharlot Hall Museum, Prescott, Arizona (mick@sharlot.org).

ALHFAM Membership

ALHFAM membership entitles you to four issues of the *ALHFAM Bulletin*, reduced registration fees for ALHFAM conferences, and reduced costs for the *Conference Proceedings*, the Replica Resource List, and other publications. Members will be included in regional mailing lists and will receive a membership directory annually. Supporting and Institutional members receive the *Conference Proceedings* as a benefit of membership. Institutional members may send staff (paid or unpaid) to the annual conference at the reduced registration fee available to members. Joint membership is for two voting members sharing a mailing address but interested in only one set of mailings, including the *Conference Proceedings*.

Membership is for one year from date of receipt of dues.

Membership Levels:	
Regular	$20
Supporting	$30
Joint	$35
Student or Retired	$15
Business Associate	$50
Institutional (Small)	$50
Institutional (Medium)	$75
Institutional (Large)	$100

To join ALHFAM, please complete this form and send it with dues to:

Judith Sheridan
ALHFAM Secretary/Treasurer
Brownwood Farm
8774 Route 45 NW
North Bloomfield, OH 44450-9701

Phone/fax: 440-685-4410
Sheridan@orwell.net
Make checks, in U.S. funds, payable to ALHFAM.

Complete the following (please type or print clearly)

Name: _____

Address: _____

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Institution: _____

_____Yes _____ No: Add my e-mail address to the ALHFAM members' electronic discussion list.

Candace Tangorra Matelic Award

The Midwest Open Air Museums Coordinating Council (MOMCC) has established an award for essays in honor of MOMCC's first president, CandaceTangorra Matelic.

~~~~~~~~

This $200 cash award recognizes the best essay published in the MOMCC Magazine for the volume year.

Magazine articles must promote excellence and provide a forum for the interchange of materials, information, ideas and consideration of professional issues within the open air, interactive, and historical museum professions.

~~~~~~~~

Previous Winners

2005 – Merrilee Garner
"Community Collaboration: Schools, Museums, Historical Societies and You"
Vol. 26, no. 2

2004 –Debra A. Reid
"Living History's Long Row to Hoe: Midwestern Open Air Museums and Twenty-First Century Threats and Triumphs"
Vol. 25, no. 2 & 3

2003 – Anneliese Detwiler
"Mission Possible"
Vol. 24, no. 3

Send your submission today!

Send entries to:

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Schaumburg, IL 60194

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MOMCC 2007 Fall Conference

CALL FOR PRESENTATIONS

Motivating History: Transporting Your Museum Forward

Minneapolis/St. Paul, Minnesota
November 8, 9, 10 2007

In the mid-nineteenth century Minneapolis and St. Paul were a major hub of agriculture, transportation, and industry. Wheat drove agri-business in the late nineteenth century. The Great Northern, Northern Pacific, Minneapolis & St. Louis, and many other railroads made the "Twin Cities" their home. The powerful Falls of St. Anthony created the power for the milling of lumber for building prairie towns throughout the Midwest, and pure flour to feed hard-working homesteaders. Today, the cosmopolitan Cities are based on their rich historical record, offering agricultural markets, multimodal transit and excellent economic diversity. How does your site or organization interpret agriculture, industry, and "progress"? How do you signal comparisons and contrasts with historical legacies? What lessons from industrial history have motivated your museum to better meet best practices and commonly accepted museum standards?

Proposals for sessions or workshops will please complete the form below and send to the Conference Program Co-Chair: David Grabitske, Grants& Field Programs, Minnesota Historical Society, 345 Kellogg Blvd., St. Paul, MN 55102. Email: david.grabitske@mnhs.org

Title of Presentation: _____

Brief Description **(content, goals, applications –use additional sheet if necessary)**

_____

_____

Format *(circle one)*

Pre-Conference Paper Panel/roundtable Performance Other

Length *(circle one)*

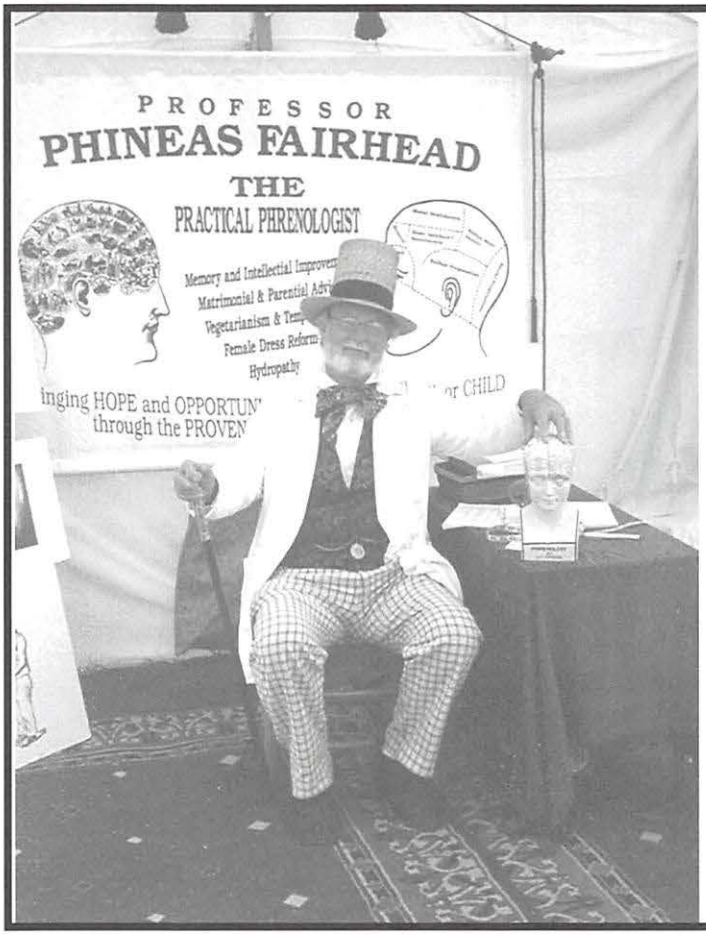
½ day workshop Full-day workshop Partial session (30 min. or less) Full session (75-90 min.) Multiple sessions

Audio-Visual Needs: _____

Presenter, Session Chair, and/or other participants: On a separate sheet, please include name, address, telephone and fax numbers, and email address, affiliations and a brief biographical sketch or resume.

DEADLINE for Submissions: June 15, 2007

Fall Conference Coordinator: Michelle Evans; Conference Chair: Bill Wittenbreer; Local Arrangements Co-chair: Shawn Lawson;
Conference Program Co-Chairs: David Grabitske and Noel Petit.
Host Sites: Minnesota Transportation Museum, St. Paul; Augsburg College, Minneapolis;
and, Living History Society of Minnesota, Mendota.
Conference location: Augsburg College; and lodging: Best Western-Bandana Square



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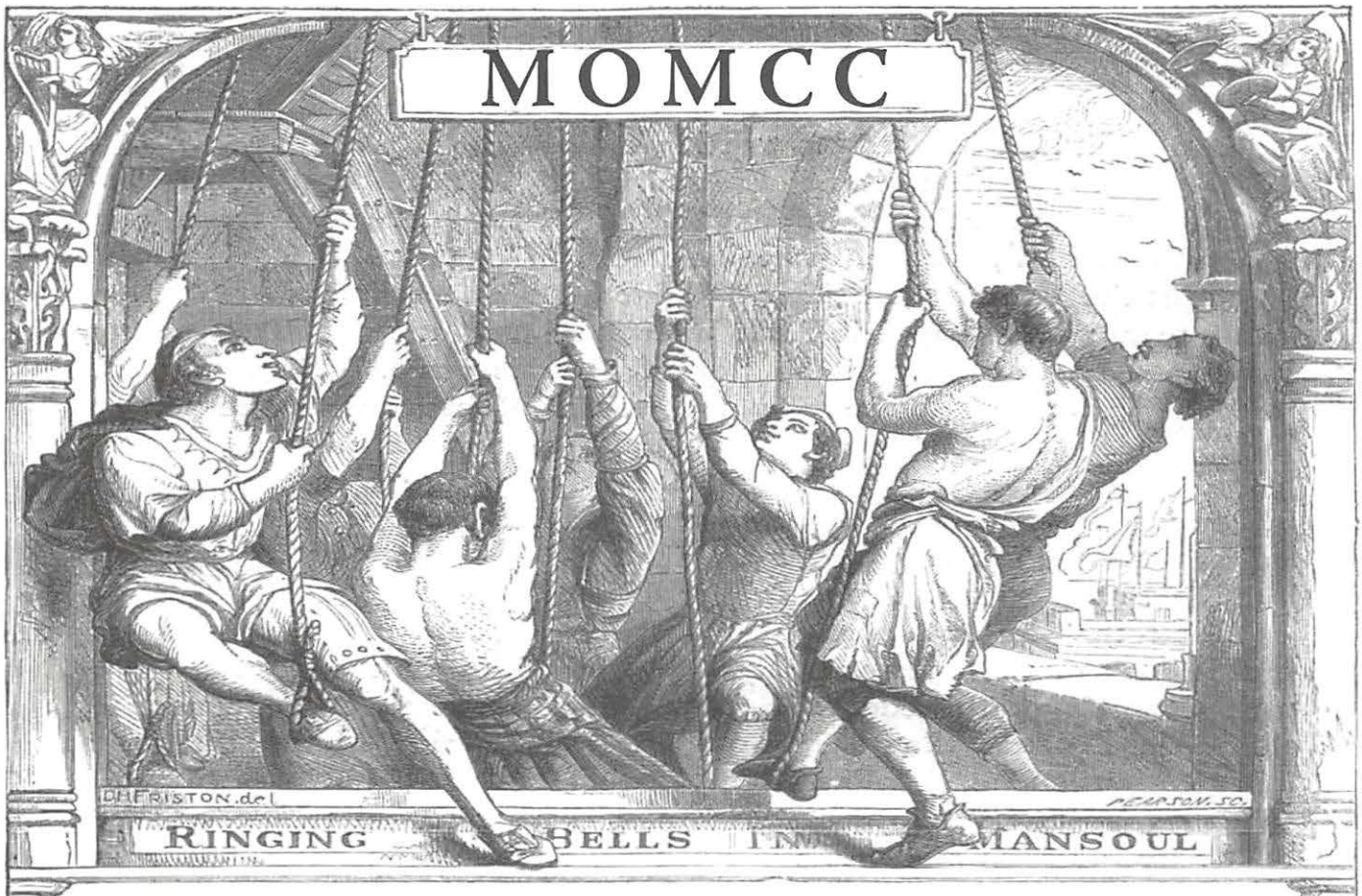

The purpose of MOMCC is to "further the interchange of materials, information, ideas and consideration of professional issues within the open-air interactive and historical museum professions." Submissions regarding any topic of relevance to this purpose are welcome and needed. This is your magazine! Length is not an issue: one page and even one-column articles are needed as much as longer submissions.

If possible, submissions should be made on computer disk in an IBM compatible format, Microsoft Word and Word Perfect are the editor's choices for submissions. Macintosh format is acceptable but please allow extra time for conversion. Contact the editors before submitting a final copy of extensive manuscripts for the most current computer guidelines.

At least one hard copy of the article must be submitted. Hard copies should be double-spaced. A title page should accompany the hard copy, and must include the full name of the author(s), their professional affiliations(s), and title(s). Please include a brief biographical paragraph from each writer for an author's note at the end of the article. Also include a complete address, telephone number(s), and email if available of a contact person.

Photographs and illustrations are welcome and encouraged. Glossy black and white photographs reproduce with the best quality, but any clear photograph, color or black and white, is usually suitable. Suggested captions and credit lines must be included with the photographs.

Clear, high quality copies of diagrams, drawings, and other illustrations may also accompany the article. As with photographs, suggested captions, credit lines, and other documentation must accompany the illustration.

Photographs and illustrations should be numbered on the back to correspond with their matching numbered captions. Fasten the captions to the photograph or illustration to avoid mix-ups.

With all illustrations and photographs, beware of copyright infringements and restrictions. Remember, copyright compliance is the author's responsibility! The author(s) selected for publication are responsible for copyright infringement. See the MOMCC Copyright Notice on the inside back cover.

Books, journals, bulletins, and other sources used in the creation of an article must be properly referenced. The editors require following the guidelines set forth by the *Chicag Manual of Style* or *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate Turabian.

The writing style should be clear and direct. Remember that the articles in the Magazine are seen by readers of many different professional backgrounds. Please double check the grammar, spelling, and punctuation before sending in submissions. Other than simple corrections or other minor changes, the author(s) will be asked to make any changes deemed necessary.

MOMCC does not pay authors for accepted submissions. All accepted articles are considered contributions to MOMCC.

The editorial staff can make no specific guarantee as to when an article chosen for publication will appear in print.

For the return of submitted materials, please include a first class SASE. Contact the Editor-in-Chief with any questions regarding proposed topics or content. All submissions to be considered for articles should be submitted to the following address:

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1111 EAST SCHAUMBURG ROAD
SCHAUMBURG, IL 60194
magazine@momcc.org

Join now and beat the crowds! MOMCC exists to further the interchange of materials, information, and ideas within the history field. MOMCC is all inclusive for those interested in history. Administrators, interpreters, curators, historians, volunteers, and reenactors are among those who benefit from membership.

COMPLETE AND SEND IN YOUR MEMBERSHIP FORM TODAY!

MOMCC MEMBERSHIP FORM

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Make checks payable to MOMCC and send Debra A. Reid
Assistant Professor, Dept. of History
Eastern Illinois University
600 Lincoln Ave
Charleston, IL 61920

We invite you to advertise in the MOMCC Magazine at the following per issue rates:

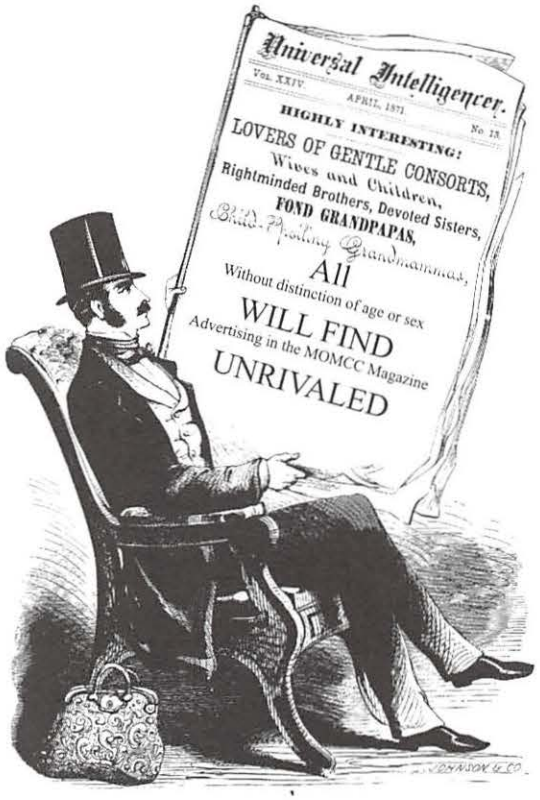
FULL PAGE (6 5/8" X 9 1/4") is $100.00
HALF PAGE vertical (3 3/16" X 9 1/4") is $50.00
HALF PAGE horizontal (6 5/8" X 4 5/8") is $50.00
QUARTER PAGE (3 3/10" X 4 5/8") is $25.00

Members of MOMCC receive a 15% discount on these prices per issue, or a substantial 33% discount off a package deal for three issues.

Members and non-members of MOMCC receive a flat rate price of $15.00 per issue for a business card size advertisement (3 3/16" X 2 5/8"). Or a special price of $40.00 for three issues for a business card size.

We ask that you supply us with a photo copy ready ad. Send this and your check, payable to MOMCC, to: MOMCC Editorial Staff, 497 Jackson Street, Galena, Illinois 61036

We hope that you will consider the MOMCC Magazine as your advertising medium.



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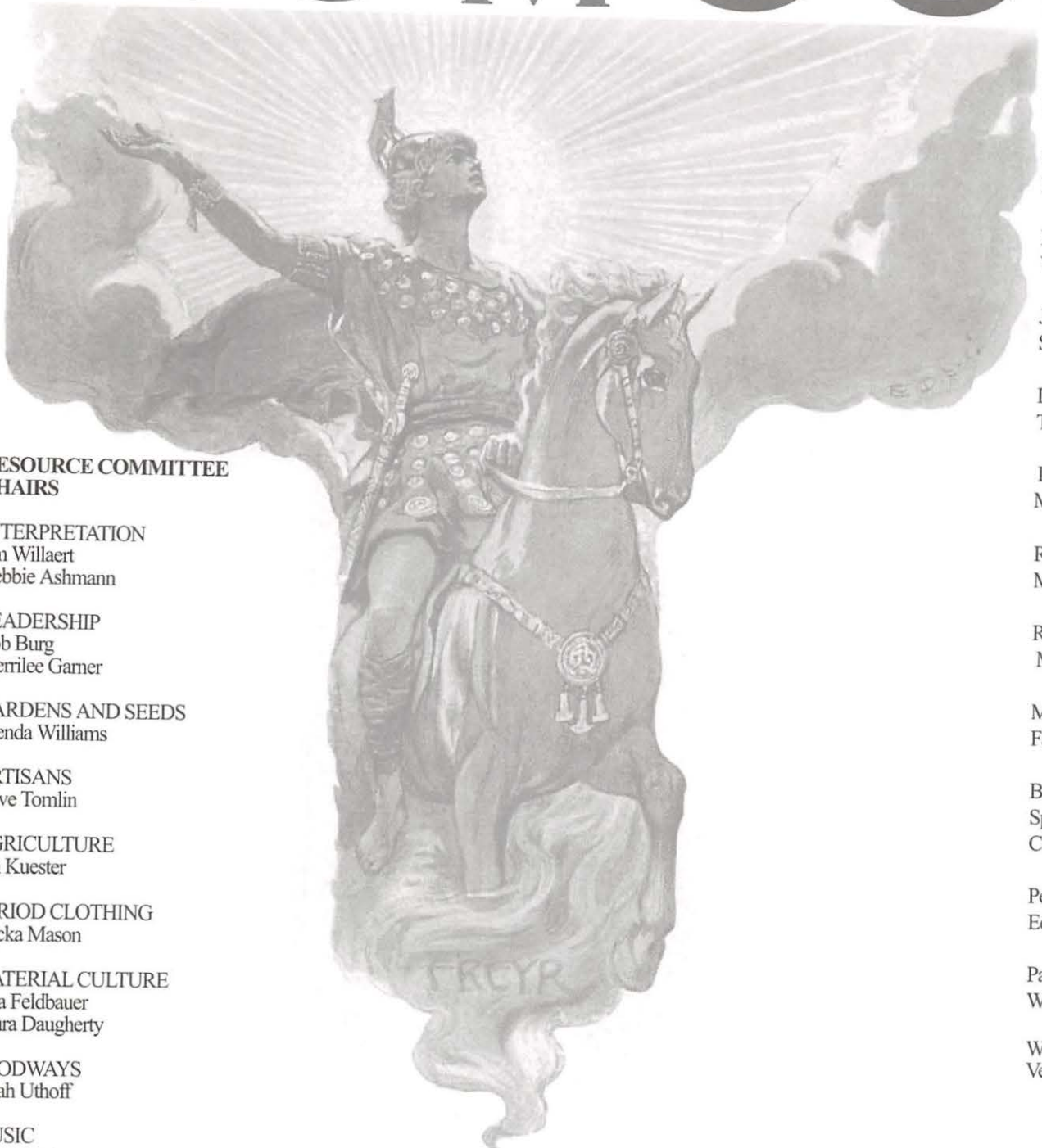

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MOMCC serves as the Midwestern affiliate of the Association for Living History, Farms and Agricultural Museums (ALHFAM). ALHFAM members who choose to be a part of the Midwestern affiliate of their ALHFAM membership will receive notices of MOMCC Conferences, as well as the MOMCC member price for conference registration. Midwest Open-Air Museums Magazine and voting privileges are benefits of MOMCC members only.

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